



A
Guide To

Beauty
and the
Beast

bove & Below

Edited by **Edward Gross**

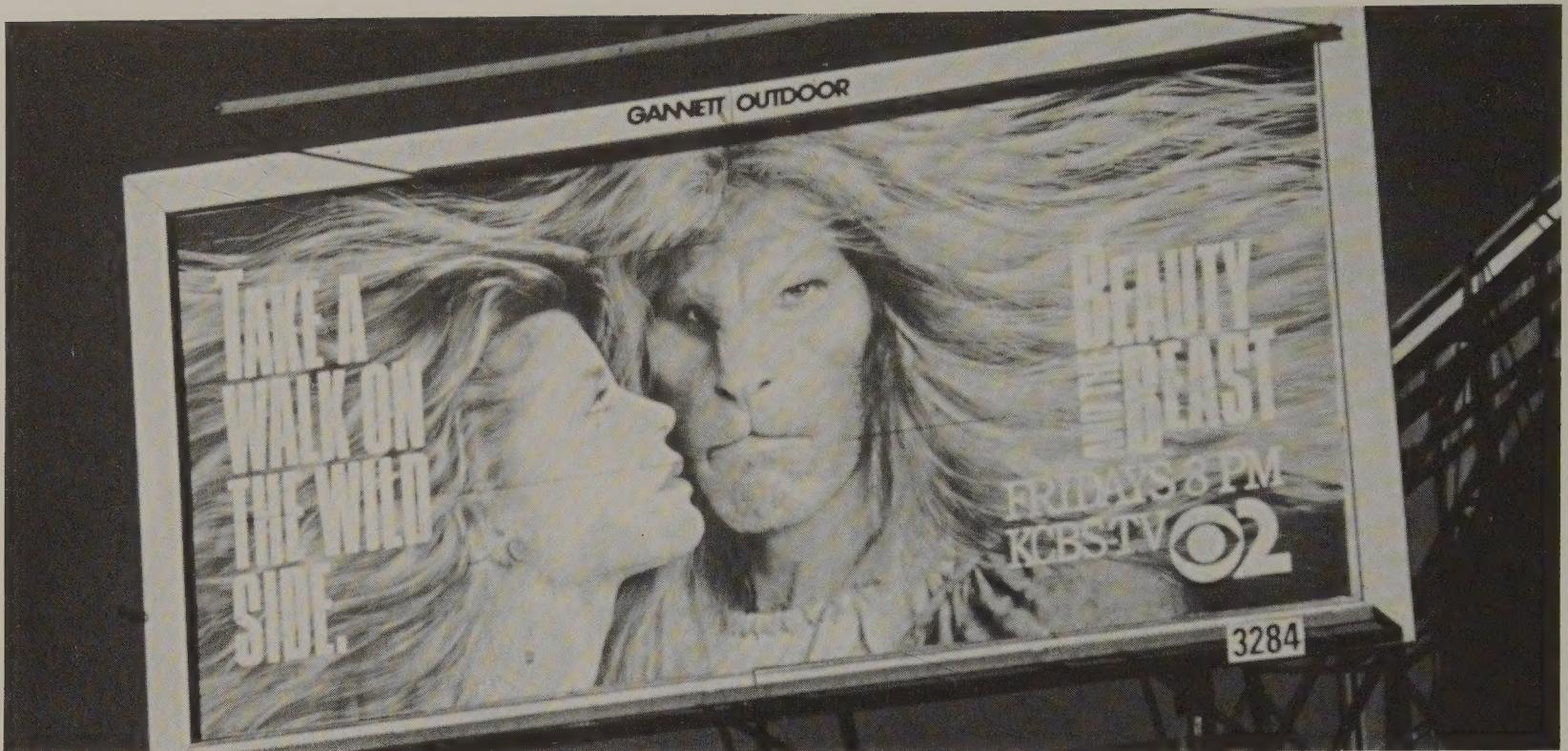


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Above & Below: An Introduction

From the moment *Beauty and the Beast* premiered, audiences knew they were in for something different and something very special. The phenomenon that has greeted this show really bears a lot of similarities to Gene Roddenberry's *Star Trek*.

Like that show, *Beauty and the Beast* took what could have been an outlandish situation, populated it with believable characters and riveting storylines and turned it into a weekly parable of the human condition that managed to touch the audience in a very unique way. Also like that show, it was virtually assured of cancellation after its second season, but the outcry from its innumerable fans forced CBS to renew the series for a third year. Again, like *Star Trek* it went off the air following season three and has found new life and immortality in syndication. In addition, it, too, will be reaching movie screens, as series creator Ron Koslow has announced the acquisition of financing to produce *Beauty and the Beast: The Motion Picture*, which could reach theatres as early as 1992.

At its best, the show was magic, and any viewer of television can tell you that magic on the tube is very rare indeed.

Nearly as rare is the kind of cooperation that has greeted this volume, from the people who brought the show to life to the fans who have kept the dream alive. In particular, for taking the time to be interviewed, the editor would like to thank George R.R. Martin, Howard Gordon, Alex Gansa, Ron Koslow, Victor Lobl, Gus Trikonis, P.K. Simonds, Jr., Shelly Moore, Linda Campanelli, David Peckinpah, Richard Franklin and Alan Cooke.

For writing essays, many of which could not fit into this volume but which have been reserved for a proposed *Above & Below: Book II*, we thank Stephanie Wiltse, Mark Hartman, Kimberly Hartman, Sister Dorothy

Sconzo, Nan Dibble, Les Leist, Nancy Hayes, Karen Rothenberg, Darrilynne Malone, Jeanne Cloud and Howard Gordon, among others.

For illustrations, the publishers are indebted to Joyce DeBoard, who graciously granted permission to print many of her fine photos in the interview section of this book and on the back cover; and Stephanie Wiltse, who supplied photos from the archives of *Pipeline* magazine; as well as Beth Blighton, who rendered an original drawing of Vincent exclusively for this volume.

For permission to reprint interviews, we thank the editors of *Starlog* and *Pipeline*, as well as journalists Marc Shapiro, Deb Hense, Ian Spelling and Stephanie Wiltse.

On a more personal note, we'd like to express our appreciation to *Starlog*'s David McDonnell for his invaluable (and very reasonably priced) aid, and Paul Nicosia, without whom this book quite literally would not exist.

Most of all, we'd like to thank the fans of *Beauty and the Beast*, who have refused to let the cancellation of the series extinguish their burning desire to explore its various themes and ideals and who have, incredibly, channeled their love for a television show into a means to make this a better world. Without them, the world of Above and Below would not continue to exist.

Edward Gross

August 1990



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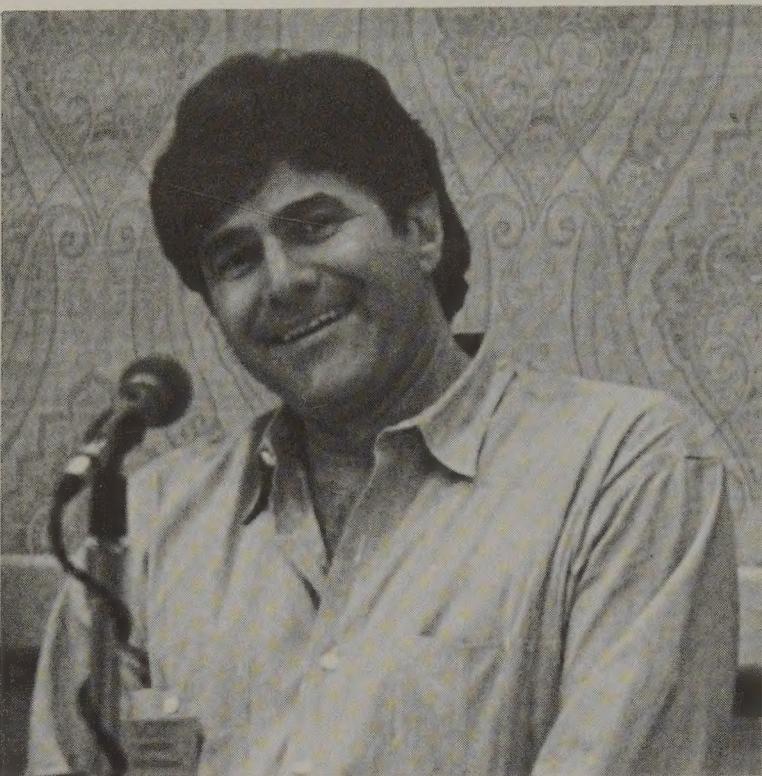
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I

Interviews Above & Below

RON KOSLOW
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RON PERLMAN
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LEE HOLDRIDGE





Ron Koslow

Ron Koslow, despite his rookie status on the small screen, is no stranger to making things work. Koslow, born in Denver and raised in St. Louis and Los Angeles, had already put part of a college career (UC Berkeley and UCLA) behind him and was well on his way to earning a law degree at Loyola University when the filmmaker in him surfaced in rather spectacular fashion.

Koslow's maiden voyage, *Lifeguard*, was bought by Paramount and made into a 1976 film. His subsequent credits include *Firstborn* and producer/writer credits on *Into the Night*. Koslow has also written the TV movies *Lady of the House* and *Swan Song*. The creation of *Beauty and the Beast* was his first effort for episodic television.

The following quotes are reprinted courtesy of Starlog magazine and journalists March Shapiro and Ian Spelling.

Kim LeMasters had recently seen the Jean Cocteau film version of *Beauty and the Beast* and he wanted to know if it would be possible to create a contemporary version of [it] as a continuing series. I told him it sounded interesting and that I would do some thinking on it. Combining a mythical underground world with a classical love story set against seemingly insurmountable obstacles seemed like a great idea.

The only reason I'm here is that I felt *Beauty and the Beast* could be something different. I wasn't

interested in doing the business-as-usual type of thing for television. The consensus was that this show could be the doorway to exploring certain aspects of relationships that hadn't been explored on television for quite a while. There were moments when I was working on the pilot script when I said, "My God, this is awfully strange for television." I mean, here we were taking a fairy tale (and to a large degree the Cocteau film), transplanting it to gritty New York City and attempting to make a creature with a lion's face into a sympathetic, believable lover. I would say that's pretty daring.

I was thinking about Linda Hamilton and Ron Perlman while I was writing the pilot. I loved Linda in *Terminator* and felt that her character in that film, that of a woman in transition, was much like Catherine. I called Linda's agent and was told there was no possibility of her doing the show. Of course, all that changed once we managed to get the script to her.

In Ron's case, we knew going in that he had gotten tired of playing roles in makeup. But, once he read the script, he realized the challenge of playing a role with an infinite number of possibilities outweighing having to sit in a makeup chair for six hours a day.

With *Beauty and the Beast* we're walking a very fine line. This show is a constant juxtaposition of tones and textures. One minute, we're on the gritty New York streets and the harsh reality of that life and the next, we're underground in a mythic fantasy world.

There is a very delicate balance involved in dealing with both a real and fantasy element in a natural way. The real world has to be just that--real--and yet not get so overblown and out of control that it destroys the myth. So far as I'm concerned, *Beauty and the Beast* has done a great job of mixing the two elements and making them work.

Beauty and the Beast is not just another car chase show. The idea of developing this kind of relationship on a weekly series is a challenging experiment, especially in the area of the Catherine-Vincent relationship.

I'm involved in story conferences and many things any producer would consider routine business. But I've always got it in the back of my mind that we're doing something special here and that it takes a little bit extra to keep that something special.

Before we contacted Rick [Baker], everybody felt that, conceptually, *Beauty and the Beast* was a wonderful idea. But we always knew that the true test was going to be if the character of Vincent was real

enough and believable enough to be a central element in an ongoing romance. Until we actually saw Vincent, we couldn't be sure it would work. But that changed the day Rick came with his first rough sketches. There was a shock of recognition on everybody's face. And at that moment, we knew that *Beauty and the Beast* was going to work.

We fought a good fight. We did good work. There should only be rejoicing. It's not a time for tears. The spirit of what we did will live on, and does live on. I thank all of our fans for their extraordinary support.

It was nothing more or less than [ratings that cancelled the series]. No big conspiracy, just a matter of numbers. I wasn't surprised [at the sudden cancellation] when we saw the numbers start to decline after the first week.

I think it was perceived by CBS after they gave it so much promotion and the numbers didn't really reflect anything positive, that we weren't going anywhere. Obviously 'not going anywhere' is completely relative. We still had *nine million* people or more watching the show. In the realm of network television, however, that isn't substantial enough.

Why is hard to say. I really don't know. [Linda Hamilton's leaving] is definitely a possible reason. Our time slot wasn't great either. I never felt we were an eight o'clock show. I always felt we could have been, should have been, on later in the evening. There are all sorts of whys, but the fact of the matter is that much of the fan response was very, very positive. After the initial shock, fans took to the new storyline. We also had very favorable response to Jo Anderson. So, who knows? We always had a very hardcore following, just not a large one.

The two-hour movie really stood on its own up there, I think, with some of the great events of television. I honestly think we pulled off something amazing with it. It was full of shocks and surprises. The show remained very much a mythic fantasy. That was a very important element of the series and of Vincent's character. Those elements certainly remained, though there were changes during the arc. All we could do was our best. We felt the shows were much more exciting than they had been last season and we only hoped the viewers would agree.

There was certainly a stronger momentum to the new episodes, with Vincent sent off on his great quest and pitted against this very formidable villain from the

world above. Stephen McHattie is an extraordinary, gifted New York actor, and as Gabriel he was one of the great villains in television.

Jo [Anderson] is a unique actress, very different for television, not your typical TV actress. We had been a fan of hers since *Dream Street*. I wouldn't want to categorize the relationship [between her and Vincent], but on this show, *anything* was possible.

One [episode] not aired was a transitional story. It was one that could easily be lifted. The last two related to Father and, in a sense, did project the show into another level. CBS may air them later on. There's also a good chance that those unseen episodes may be released on tape.

The show was different without Linda. It had to be different. Many people were upset after the two-hour movie, no doubt about it. Then, after the first regular hour, the tide really turned. Everybody seemed intrigued by Jo Anderson and her character. Everybody seemed to feel the show was back. Our fans were very supportive. There had been a lot of controversy within the fandom. However, this fandom is broken into many, many different factions. Some were more willing than others to move into this new period of adventure, which I think was a very interesting time in the history of *Beauty and the Beast*.

One of our touchstones had always been that it reflected what was happening between men and women. It was important we returned to that ground. We would have, eventually. Linda was very cooperative. She told us at the beginning of [the second] season that she wanted very much to have a child. It was very important to her. She said that when she had the child, she would want to be a full-time mother. So, Linda gave us plenty of warning and we therefore had enough time to explore different scenarios.

We had done some of our best work in this arc, extraordinary work. Some people were angry, but nobody was disappointed. Nobody felt cheated. I hoped everybody was willing to go along for the ride. There are many characters down there we still have not yet met. That's vast, uncharted territory. There are new chambers we would have seen. It's limitless, as limitless as imagination. The greatest thing about *Beauty and the Beast* was that we could manifest any fantasy. Our turf had always been the element of surprise. *Anything* we wanted to do, we really could. However, too many secrets had already been revealed. I was sorry, but I just

couldn't tell anyone anything more. The fun was in watching it unfold. Catherine's death touched everyone's life, both in the world below and in the world above. We continued to force the separation issue. Certain alliances were formed which would have been unheard of before. Vincent had his hands full with Gabriel. Paracelsus *lied* about being Vincent's father. Vincent's origins were going to remain a mystery. To define who he is would have compromised the character.

There was an awareness, perhaps, that an evil out there threatened everybody. Vincent had always believed the world below is not separate and apart and that what touches the world above also touches the world below. It had to. Evil--Gabriel--really transcended both worlds and required both worlds to rally to defend against him. I couldn't give all that away beforehand.

The entire cast and crew is disappointed, but everybody feels it was a great adventure that has now come to an end, for the time being, anyway. I don't think anybody involved with *Beauty and the Beast* truly believes that it's completely over. I believe everybody feels that at some other point in time there will be another manifestation or another incarnation of the show. We all feel very privileged to have had two-and-a-half years. We had a great run. We got more than anybody anticipated, certainly more than we ever dreamed.

I would love to see it go on. At this point, we are exploring *every* possibility. No decisions have been made yet, no deals cut. All of that is still in the process stage. I really can't say anything about it. I'm not really being secretive, there's just nothing to report. Ron Perlman and I have always talked and dreamed about doing a feature film. There are many great things we could do if we had a film's resources. I would love to do that. It would be very exciting.

[Now] it's the fans' turn to continue the story. *Beauty and the Beast* won't die. Vincent will not die as long as he lives on in the minds and imaginations of our fans. The show remains alive. That's mind-boggling. Could you say the same for *Jake and the Fat Man*? It's heartening and inspiring to know that this legend lives and that it really does takes on the characteristics of a great tale told of a legend that has passed on.

It's wonderful to think it will continue that way. It's humbling. Again, I sincerely thank our fans. We are all very appreciative. We never really conceived of the show as a fairy tale. It was certainly inspired by the

"*Beauty and the Beast*" myth, but we always saw it as a contemporary fable, an adult fable. The element of fantasy was there, but the show was so many things, it's impossible to really nail it down. We had no expectations because we knew the show was so strange. We had no idea how it would be received or that it would last three years. There was no way of knowing. It's a strange show. There's nothing like it.

Regardless of the outcome, we have done some good work, done some really groundbreaking television. These last 12 episodes represent the best of our work. *Beauty and the Beast* has been the most fertile and rewarding experience of my life. I can't imagine that any experience could have been better. It will always be a part of my life and I will always be a part of *Beauty and the Beast*.



Linda Hamilton

The following interview with Linda Hamilton has been culled from separate interviews conducted by Deb Hense and the International Beauty and the Beast Fan Club, and Bryant Gumbel on NBC's The Today Show during the show's second season. Our thanks to Ms. Hense for permission to reprint the fruits of her labor.

While Linda Hamilton is known to Beauty and the Beast fans for her portrayal of Catherine Chandler, she has had a diverse film career. Her credits include T.A.G.—The Assassination Game, King Kong Lives, Black Moon Rising and the Arnold Schwarzenegger starrer, The Terminator. At press time, she had been signed to reprise her role in Terminator 2.

After two full seasons on Beauty and the Beast, Ms. Hamilton decided that it was time for she and her husband to begin a family, thus resulting in her voluntarily leaving the series. She portrayed Catherine in the first two episodes of season three, and then departed for full-time motherhood.

Q: Do you like series work?

A: I enjoy it tremendously, actually more than I did last year even. I get to do so much. Voodoo, waltzing. I love the variety, all of the different stories that we get into. I couldn't be happier doing a TV series, when I never thought I would be. And doing this one, there's a great satisfaction in portraying a character who displayed a vast array of feelings.

Q: Bruce "Devin" Abbott is your husband. How did you like playing opposite him?

A: Nervous! Both of us were. I actually ruined one take. It was our first day together, we had about ten pages of dialogue to do, which is a lot even for a television show. I was so involved in what he was doing and just sitting there, and hoping that he got all of his words out. He got his out and I just sat there looking at him, like a total fool. I got so involved with what he was doing that I forgot to say my lines. It was a hard day. Try keeping a crew waiting on New Year's Eve. So we were under the gun. But it was real enjoyable. There's something very nurturing about having your family on the set and working with you. I was talking about it the other day. It was one of my happiest occasions. He was there, all of a sudden experiencing first hand what I've been talking about for six or seven months. It was really wonderful to have that experience.

Q: Have you ever done anything with him before?

A: Yes, we met working on a film. We did *T.A.G.-The Assassination Game*. It was fun. He was trying to kill me in that movie.

Q: So you married your would be killer?

A: Yeah! How like a woman.

Q: How did you get the part of Catherine?

A: It was written for me. Ron Koslow wrote it specifically for me. A lot of people see me in this kind of role from the film *Terminator*. Because in the pilot especially, it starts out with Catherine being weak and she grows, and transforms and gets in touch with her courage. That is what I did in *The Terminator* role also. So that kind of a role—once you've done it, it's like, "Oh Linda Hamilton can do that, because I've seen her do that." That's the way you get a lot of parts. So it was written for me. They approached me a lot, not me personally, but my agent. He said he had a series and I put my foot down and said absolutely not. I don't know how it happened. I still don't know. They finally beat down my door. Finally, my agent had a meeting with them. He walked out of that room saying I would want to do this role. He really loved the role. So he called me and said he had this role that I should look at. I read it and told him, "Let me think about this." Then I went to the meeting and it happened.

Q: To your mind, what's the show represent? I mean, most people are familiar with the Beauty and the Beast fable, but you've taken it an added step. Is this a morality play in short each week?

A: Gothic romance, I think is really the charm of this show in terms of reaching the viewer every week. It's the fact that it's a romance with obstacles and it becomes so much more heightened and dramatic that way, and gothic in nature.

Q: *But it also goes beyond the typical TV romance.*

A: Exactly. Exactly.

Q: *When you first saw Ron Perlman in makeup, what did you think?*

A: Very impressed and very happy. Absolutely nothing alien in his face. I had seen a drawing of him. That was one of the selling points of the meeting, because it was very well done. I did a pilot for a series called *Wishman*, which was the best kept secret of the network at the time. It was supposed to be the hit of the season. It was some of the worst special effects makeup I've ever seen in my life. I mean for that reason the whole thing was just terribly trite and silly. You know, these things make or break a show. I saw this diagram of Vincent that Rick Baker had drawn up and I just went, "Wow!". Then when I saw him, I just thought he was extraordinary looking. My feelings changed. I mean, he transforms you. Not that's he's not a pretty terrific person without makeup, but something extraordinary happens to him and I find him extraordinarily attractive. I still do.

Q: *Why are women so drawn to Vincent?*

A: Because he is sexy! Because he's a Renaissance man. I mean, he reads me Shakespeare sonnets. He really is just a true, noble, generous man; with no actual, silly-little-life demands that most people place on each other. It just goes so much further beyond that.

Q: *How different is it working on a series as compared to a made-for-TV movie?*

A: It's not that different. Page count is a little different and you have to cram things in on a TV series. Prep time is different. They're a little more ready on the movies of the week. A real luxury of course is that it is film-making. Real film.

Q: *And compared to a motion picture?*

A: *The Terminator* was twelve weeks shooting for two hours of film. Movie of the week was three and a half weeks of shooting for a two hour film. Seven days for an hour of film for the series. So it breaks down pretty accurately.

Q: *Do people recognize you now? Does that bother you?*

A: It depends. No, it doesn't generally, because I like people. Which is fortunate. It's tough, when it's every

person you meet and you have to go through it every single time you meet. Nobody in this life is forced to live under this kind of pressure except a presidential candidate. It's every single person you come across; you can see awaken with that flash of recognition, then go through a litany of what you've done and where they might know you from.

It bothers me when people don't deal with me like I'm a human being. When people will just, "Ohhh!" and then walk away. You know, it's like they never say anything. Or use me to solve a bet. Run up to me, "Were you in this movie?" and I'll say, "Yes." "I told you so," they'll say to their friend and then walk away. There's absolutely no acknowledgement of me as a person. I don't need to be admired, but I do need to be dealt with like a human being. So in that sense it does bother me.

People forget how to be. They are so overwhelmed, they just forget. I'm not a stickler for politeness or anything. But any kind of social skill they have sometimes disappears when they realize that they're dealing with a celebrity. I just don't think that that is necessary. I work my butt off, but that's just the way I do things. I take my work seriously. I don't have an ego about it. I just don't. I don't think it's that important. I never sit down and say to myself, "Linda, you are great." I just can't believe people. If I were saving lives, I might have an ego or some arrogance. But I just cannot take myself that seriously.

Q: *Are there any elements of Catherine that are really you?*

A: Yes, absolutely. Because I built her. I built her on parts of myself, parts that might not always be in play, but parts that are there nevertheless. The part that I would say is least like me is her constant doubting of herself. Is she strong enough, is she this or that? That's tough. I find that kind of dialogue very tough to play. They've actually taken my character away from there a little bit. It's not that I don't have any vulnerabilities, but I find her constant harping on them very frustrating. Obviously I have my places of fear, great fear, great vulnerabilities, but I don't parade them.

Q: *What do you like most about Catherine as a character?*

A: The range. The fact that she's gifted and vulnerable and strong. And that there is so much room within all that to develop.



Ron Perlman

Ron Perlman was born in Manhattan on April 13, 1950. While his early childhood was fairly unaffected, by the time Perlman became a teen, he fell victim to some very Vincent-like trauma; the scars of which he still carries with him. These he attributes to the fact that he looked somewhat different from other children.

Perlman tamed that beast in high school by turning his energies to performing; first as a comedian and later as an actor. He appeared in numerous stage productions at the City University of New York and, later, at the University of Minnesota, where he earned a Master of Fine Arts Degree.

Upon graduation, Perlman returned to New York where he began appearing in such Broadway and Off-Broadway productions as *The Architect* and the Emperor of Assyria, *American Heroes*, *Pal Joey* and *Tiebele and Her Demon*.

During his stay in the latter production, Perlman was approached by director Jean-Jacques Annaud to make his motion picture debut in the stone-age drama, *Quest For Fire*. His next fantastic film assignment was *Ice Pirates*, which was followed by *The Name of the Rose*, a mystery set in a monastary. Shortly thereafter he signed on as Vincent in CBS' *Beauty and the Beast*, a role which enabled him to touch the imagination of millions of television viewers. The following comments are reprinted with the permission of *Starlog* magazine

and journalist Marc Shapiro. The last paragraph comes from *Cinefantastique* magazine.

I told [my manager] I was no longer interested in any role in which I would have to wear prosthetic makeup. I told him I didn't want to see *any* scripts with those kinds of roles and I didn't want to be tempted. Fortunately, I have the kind of manager who doesn't listen to his clients.

[One day] I went out to pick up my morning paper and there was this script for something called *Beauty and the Beast* laying next to it. Since the script was lighter than the morning paper, I read it first. I got halfway through it, called my manager and said, "What do I have to do to play this character?"

Vincent is a character of incredible sensitivity and compassion. He is a heroic champion of the underdog with incredible inner strength who knows what it's like to have to overcome insurmountable weakness. The effect he is allowed to have on this woman and she on him is very poignant and moving. There's nothing one-dimensional about Vincent. There are any number of directions this character could go in.

The reason the relationship rings true is that I have a real affection for Linda. I find her an incredibly beautiful person and one who possesses a wide range of emotions. Feeling that way about her makes it very easy for Vincent to love Catherine.

Vincent is part man and part beast. What his origin is has never been specified on the show and probably will never be revealed. But there is obviously something different about his makeup. Whatever he is, he must possess incredible genes to have both superior intelligence and strength.

As far as the roaring goes, I think the audience needs some kind of signal that there is this fierce other side to Vincent so they don't get completely hooked on the idea of this creature who speaks perfect English. It keeps the audience just that little bit off-balance, which is basically what we've attempted to do with the entire show.

I had played beasts prior to this. This was not only a beast, but a beast who lived as an extension of his pain every moment of every day, and all of that was there in the relationship with this woman who opened up all of these new feelings in him. It was just mind-blowing that somebody could come up with a character that crystallized all of the beasts which had ever been

written in history, including the Hunchback of Notre Dame, the beast from the Cocteau film and the beast that I played in *Name of the Rose*. These guys, I always felt, had tremendous feelings underneath their ugliness and those things were always touched on by the other characterizations, but never as articulately as in this version. I just saw an incredible sensitivity on the part of the writer for this man's pain and his ability to transcend it. I was not dealt the best physical hand in the world. My nose didn't fit my mouth. My forehead didn't fit my cheeks. And those are traditionally the years when a boy is judged primarily on his looks. So, consequently, I suffered from very low self-esteem. In a sense, I had a beast inside me. That beast was fear and insecurity.

The benefits of playing Vincent are incredible. There are elements that one must come to grips with in terms of Vincent's character, which are so elevated, noble and regal, you can't help but get involved in the things that are happening. He's also so spiritual, so sensitive to the world and humanity around him, that I've begun looking at the world through his eyes. I'm not going to say that I've *become* Vincent, but the only thing an actor has as tools is his own experience, and you must find things in yourself to play what the character in the script calls for. Insofar as I've been doing that to the degree I have been, yes, I've become very intimately involved in what I have in me that's similar to Vincent. One of the turn-ons about being an actor is being given the opportunity to occasionally be more or less than you are. It certainly takes you out of the realm of being yourself.

I really don't look at Vincent as being a makeup role. The parts I've played in *Quest For Fire* and *The Name of the Rose* were makeup roles in the sense that both characters were pure fantasy creations. Vincent is a very real character, one I play honestly and sincerely. He is not a creation from the imagination but rather one from the heart. Vincent is a part I don't think I could grow tired of playing.

Vincent has the potential to be a great American folk hero. When people look at Vincent, I want them to see somebody they can have confidence in and trust. They should admire his worldliness and care about the fact that he can alternately be weak and strong.

My disappointment with CBS [over the show's cancellation] is balanced by the realization that we've been on borrowed time since the pilot got picked up.

This is not a great medium for ideas as unconventional as *Beauty and the Beast*. The fact that we got on the air at all is miraculous. The fact that [we've done] a third season is awe-inspiring. I've been allowed to do this character 44 times. [Then I had] 12 more chances. That's still 56 more times than I expected.





Roy Dotrice

*A key player in the Catherine/Vincent romance is actor Roy Dotrice who plays Father, patriarch of the world Below. Shakespearean trained, this fine English-born actor has had a diversified career on stage, screen and television. On stage he has appeared in his one-man show, *Brief Lives and A Life*; on screen in *Eliminators* and *Amadeus*; and on television in *The A-Team*, *The Wizard* and *Remington Steele*.*

The following quotes are reprinted courtesy of Marc Shapiro and Starlog, and Stephanie Wiltse and Pipeline.

I read for the role of Vincent a couple of times and everybody seemed pleased. But then Ron Perlman came in. He had the size, the voice. I was obviously very much out of the picture at that point. But two weeks later, I received a call from the show's producers, asking if I would be interested in playing Father. Doing a weekly series had been my dream, and the idea of more people seeing me on television in one night than have seen me perform throughout my career on stage was also an inducement. I said yes.

There was a scene between Linda [Hamilton] and myself in which she says, "Father, I love him." My response was, "I know, and the reason I object is that part of Vincent is a man and that part will only bring him pain." That exchange pretty much sums up Father's place in this romance. He is the stumbling block, the fly

in the ointment who is against the romance because he knows it *cannot* be consummated. And because he is so dead-set against the relationship, he hasn't been overly friendly toward Catherine even though she has already saved his life four times. Father feels that to totally embrace Catherine would be to give his approval of her relationship to Vincent, and he is not willing to take that step. At least not yet.

Once you get past the romantic angle, I believe the main interest in the show lies in the underground community. With Father being shown as more in charge of that community and acting as a guide, the audience can learn more about his character as they learn more about the underground world. So far, we've seen very little of that world and I believe there's a wealth of story ideas there. What's happened is that they get some guest artist in to play a huge leading role and the regulars, apart from Catherine and Vincent, have practically nothing to do--including Father. I do wish they would sort of make it 50/50, and half of it would be Above and half of it Below. We still haven't exploited those tunnels to the limit yet.

I've used some of my own attitudes towards raising children in playing Father. I've always been very protective of my own daughters and I tend to project that attitude toward Vincent. In Father's eyes, Vincent is a badly behaved child who is constantly in need of guidance and I recall having had that self-same attitude toward my own children.

I went to the producers at one point and suggested a storyline in which it is discovered that Vincent is really the result of a gene experiment in which Father was involved. Father, in my story, feels so guilty about what he had done to Vincent, that he took him and fled to the underground tunnels. They said they liked the idea, but I got the feeling they weren't too sincere when they said, "It's a good idea and we'll use it the week after Vincent has plastic surgery and the week before the wedding."

This show is not dealing with reality. Oh, we get a sense of realism when the show goes up top and into the D.A.'s office, but what we have is a hardline *fantasy*. I wouldn't want to be in something like *The Equalizer* and constantly have to address the awful reality of New York. I love the fable-like quality of this show to the extent that I cringe when somebody is killed.

I just hope that the fans who have been so loyal for so long will stay with us. We just don't exist without you. It was obvious when CBS cancelled the show.

There was no chance that it would ever be on the fall schedule and then there was such an outcry, such a deluge from the fans that you made them change their minds. It shows the power that you have. There was no way that we the actors, or the producers, could do that. But you, the fans, did it.

It's amazing the kind of reality that's been brought into this fantasy world. You're all very much part of our family. We feel that desperately and I hope you feel the same way. Without your belief, we do not exist. And we would not have existed. We would be finished, over it and doing other things in various parts of the globe by now--things nowhere near as exciting. You've given it a second life. We do value your trust and your faith in this series, and we will not spurn that. It's wonderful, you know, having that great strength behind you when you're doing something, and it makes it all feel worthwhile.

Terrylene

Actress Terrylene is perhaps best known to Beauty and the Beast fans as Laura, the deaf dweller of both Above and Below who appeared in the first season's "An Impossible Silence" and the second's "Sticks and Stones". Perhaps most fascinating about the portrayal is that in reality the actress is deaf, and she effortlessly makes you believe in Laura and her dilemmas, which is a credit to her considerable talents. It's also important to note that in "Sticks and Stones", the producers elected to do several of her scenes completely without sound, thus—in a sense—causing the audience to better appreciate her handicap.

The following interview is reprinted courtesy of Stephanie Wiltse and Pipeline.

Sometimes it's true the way you live is because of something you have or don't have. Because of my deafness I went to schools for the deaf and an oral school for the deaf and even a mainstream program with "hearings" [hearing people]. But there I was limited by my dream and wish to perform. That to me is not appealing. I always felt cut off in oral school because I was not allowed to sign. Always felt out of place in hearing programs because they don't know what you can do and they always doubt you. When I went to deaf schools they did have short plays or a cute story to do for Christmas, but nothing really solid. Nothing with the idea of: We do this show because we want to act, to understand the emotion of the line, the "subthinking" of the line, etc. Those more complicated ideas of acting really began with MSSD [the Model Secondary School for the Deaf at Gallaudet University]. At MSSD I knew there was a chance of my dreams coming true—being an actress. I never doubted myself because of the support and opportunities the Drama Department at MSSD provided me. And now I am studying with Eric Morris in LA. Eric Morris is great for me. It is very important to me that I keep in touch with my acting and my "creativities." If I don't, I would not be happy and complain a little about "what is life." If I am not working but still in touch with my art, I will always be happy.

[As far as the show,] I was told of an audition by my agent and actually from another deaf person. A deaf friend. When ever there are auditions for deaf people, word spreads fast among us "deafies" [even] before our

agents contact us. Sometimes there's not a word out, sometimes it can be a big secret, because—hate to be honest—but actors are selfish. But in this case I heard the rumor and called my agent and got the chance to go to the audition. It was really a last minute thing. That almost happens all the time in the TV business.

I remember I auditioned on Thursday and was asked to wait a few minutes to be seen again. I am always nervous. I call it "positive nervous", where you use the energy into what you need inside for the character. I just went in and did my best and went home. By the time I arrived home, I found out that I had gotten the role. I was so happy! Then I started working on Monday.

In the deaf community, for deaf actors....and like I said, I hate to use the word "deaf" because we are people first and deaf last. Really, how I feel about my deafness is that it is the last thing I think of every day of my life. And any way, among us there are so little roles in TV or filming a year. Probably one, rarely sometimes two, mostly none.

So I was really happy to have the role, not because I got the role but because now I can do something with my art. I can share with people what I've always wanted to. In that "Impossible Silence" episode I realized that I can only show a little "artistic" in acting, because TV is time and money. I realized that theatre is the place for [being] a little artistic.

In the first episode, "Impossible Silence," Laura was very trusting; listened to the Beast, believes in every word he says. Tries to show Beast that she is strong and wants to do good for other people....that she has to go [Above]. Really, inside her head she has very little idea of what she's facing by leaving. When between the Tunnel and the world Above, Vincent said, "You still can change your mind." Laura shook her head and when she does leave, she jumps into Catherine's arms so quick. Inside she still [does] not really know.

In "Sticks and Stones" you see a hardening spirit as Laura begins to question everything the world thinks, says or does. Because she knows that the world is not what she was taught by Vincent, and therefore she questions Vincent too. Laura realizes that she does have a mind of her own and challenges everyone, especially Father and Vincent. But something was wrong about her feelings inside that she cannot see. She doesn't really want to see that the challenges are good for her. The

worst has to happen for her to wake up.

I love Laura in both, because I understand Laura as a person and I can't just pick which episode [I like better]. But as an actress, the second episode is ideal for actors because you have the chance to show your confusion, happiness, love, hatred, sadness, realization and so many things you can do to show your work as an actress. It is ideal when you can show many colors, so "Sticks and Stones" was exciting for me.

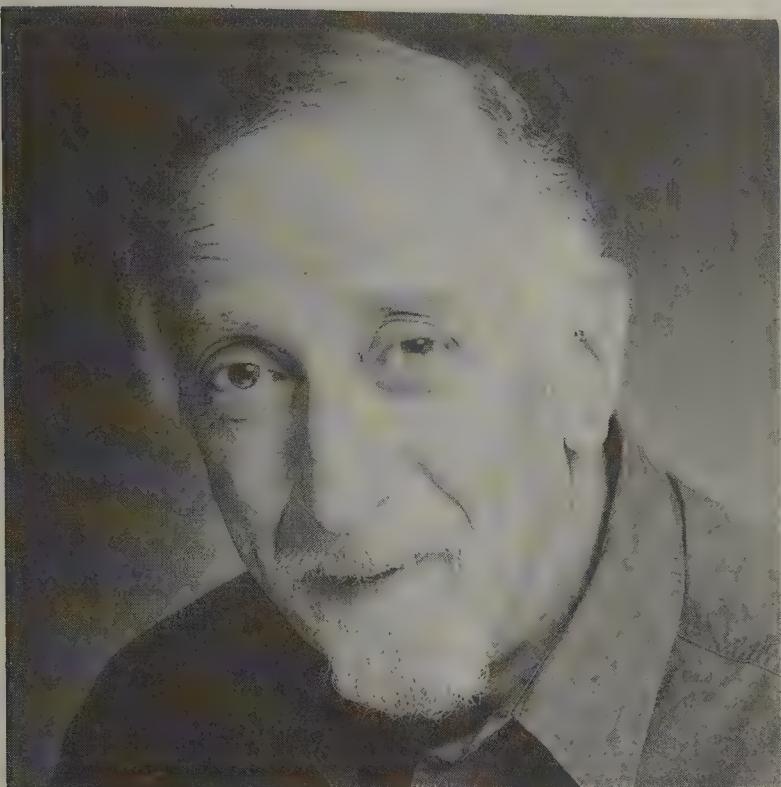
I was just happy to be working and I felt it was important to portray this character well. It also felt important to have a good working relationship. I wanted them to see that it is not extra work to hire actors that don't speak verbally. I was just focusing on my character and just spending time preparing myself for my work and enjoying meeting the people on the set. I really loved working with them. I thought I might feel some uncomfortable feelings, like being in a new place, not belonging there or something. But I felt like I owned the place [laughs]. I felt like I'd been there for years, that's how they welcomed me working there. And that's nice. I guess it doesn't happen often.

I enjoy working with Ron, Roy...everyone really. I can't separate anything between any of them. Each has different characteristics and I really enjoy all of them. In both ways—I enjoy knowing them in character and I enjoy knowing them in their real selves.

I'd like to thank Alex Gansa and Howard Gordon and the producers for bringing me back, but most importantly for creating Laura. I enjoy the opportunity of working with them and doing Laura. I hope I work with them again, maybe not on *Beauty and the Beast*, but on other projects also. I respect them a lot for understanding, and for being able to open their minds...really try to understand a lifetime-explanation of what the deaf community believes in and the pride they have in ASL and in their culture. It's hard to show it all on TV in one episode. There is a story there that involves deafness, so Alex and Howard tried to show reality.

Audience, keep in mind that this is one individual life of a person. Hearing or deaf, people are people. Also I'd like to say that this captioning/subtitle thing for the audience between two deaf characters is a good start. It is really a true opening for you all to peek inside our real culture and way of living. I believe language [is how] we choose to portray ourselves. Our language and other parts of our culture have not been

explored yet—has not been welcomed into Hollywood yet. As to culture and artforms, we are still climbing, we are still far away, but I hope that I can one day help you to enjoy our art. You have to see it to understand what I really want to say. I thank all those people in the audience for opening up their perceptions.



Tony Jay

*With the exception of season three's Gabriel, no villain on *Beauty and the Beast* captured the imagination as did Paracelsus, the alchemist from *Below* who labored to overthrow Father and all that he stood for. To his credit, character actor Tony Jay has made Paracelsus into a very real being, with motivations and an emotional need that transcends the stereotypical villain. Tony Jay appeared on the series a total of six times.*

The following interview appears courtesy of Starlog magazine.

The thing that I love about Paracelsus is that he's *not* just an out-and-out villain, killing people left, right and center with no rhyme, reason or motive. He's a villain with a *point-of-view*. Now, maybe you won't agree with that point-of-view, but at least you'll understand it, and see that he is more than just a two-dimensional character.

There is a depth to him and a sense of sadness and tragedy about his life. Here is an example of a man who had the brain and genius to be great, in the best sense of the word, but instead became infamous, which actually happens in our lives. It happened with Adolph Hitler, it happened with the Ayatollah Khomeini and it happened with Napoleon Bonaparte, all sorts of infamous people who turned their brilliant minds to the evil side rather than the benign.

As a character goes on, he's bound to change. Of course, when they first write it, they usually don't know who they're writing for, which was the case on *Beauty and the Beast*. Then, when they saw the kind of performance I was delivering, they started to write with me in mind, which is like tailoring the suit to the actor. It's a fusion of their creative work and your interpretation of that work. If they're good writers, which most of these guys are, they will know whether or not a line rings true in the hands of the actor. So it changes, hopefully for the better. It becomes much more well-oiled and there are certain mannerisms Paracelsus has that I try to keep, like the occasional little bit of humor and the slightly condescending tone he uses towards Father, because Paracelsus feels his rightful place is at the head of the Underground. He has been usurped and exiled, and all through it, there has been a remembrance and bitterness of that, coupled with this almost sad resignation over the situation.

Paracelsus' own philosophy about evil is that you must own up to it and claim it as part of your glory, as he said to Vincent. He feels that the Underground people underestimate Vincent, and therefore don't let him be his own natural self. He's an animal, and here's Cathy bringing out the romantic, tender and noble sides. The master stroke, of course, was having Vincent be a lion because the lion is a noble animal and the king of the jungle. Although he's a beast, he has a wonderful side of sensitivity and another side of primeval violence, which animals have. It's in the best tradition of mythology and the great medieval stories. It's lovely seeing it today, given a modern slant.

[I see Paracelsus] as the alterego of Vincent; symbolizing what Vincent could have become had it not been for the tender graces of his other side and the effect that Cathy and Father have had on him. They are influences of the good, where Paracelsus provides influences of the bad. I would like to see that and his background developed a bit more. What was he in his earlier days? How did he get involved in all this? What *exactly* happened? There's a certain amount of scope for that, but above all else, he should always remain evil, but evil with a point-of-view. There should always be a reason for his evil.



John Mansbridge

Beauty and the Beast art director John Mansbridge worked at the Walt Disney studios for 22 years as the head of that company's art department. His credits include such classics as Bedknobs and Broomsticks, Island at the Top of the World, Pete's Dragon and Tron. The following comments appear courtesy of Pipeline magazine.

When the script comes down, this is when everything starts to happen as far as the Art Director is concerned. In reading the script, I make a "set list" and break it down into the scene numbers the way the Assistant Director would. I do this so I know how I want to approach all of my problems. Wherever I might have a set that might require a matte shot, certainly I'll start on that and visualize just how it should be determined and the look that it should have. Then I will call Sid Dutton, who does most of our matte paintings, and we'll get together and we lay it out the best way possible so it's suitable and meets the approval of the director and producers. The overall look we try to maintain: that which we started in the pilot. Try to keep it as nice and interesting as we possibly can.

Beginning with the director, because in laying out these sets in such a short time it's necessary to think in terms of how, if I were directing it, I would lay out these particular sets. Not with the idea of telling the

director how to do this, far from it, but it's only with the idea of planning a scene or two with the director, which they appreciate a majority of the time. Because of the rush aspect that we get involved with.

Now, once we've started shooting, it's usually a 7-day shoot. Into the second day I should be getting the script for the following show, because by this particular time I'm about ready to drop the show I just prepared and start on the second one. So, there's an overlapping two shows. It makes it a little hairy once in a while, because you're hoping that you can get the company out of a set you have to re-vamp, but you still have to get it ready for the next show. So you can imagine what all that entails.

[Was] the pilot the best overall example of my work? Well, in this particular case that was the one that qualified for the Emmys. But I felt there were other shows within the 22 that we made that probably could have been nominated, but the pilot was the only one that would qualify for that time period.

Is there anything I do differently with *B&B*? No, the Underground World is an interesting thing. I think this is what has got the interest of a lot of people who watch the show. At first, when I laid it out, I thought, "I wonder how we're going to go with this? Where do we go from the pilot?" Ron Koslow, our producer, is a very intelligent man and he's come up with some

tremendous ideas. And this is the thing that stimulates your thinking.

Speaking of thinking, sometimes some of the writers will come up and say, "John, we're thinking about doing a situation here down the line, do you know how we can do this." After reading a synopsis, I'll think about it a day or two and I'll get back to them. One sequence this producer/writer wanted to know if we could do was the "Painted Tunnels" underground [for "Ozymandias"]. Now, you don't have enough time to be painting these tunnels full-size because of all the artist's work in the painting. So the idea we came up with was...let's make a miniature. We got a sketch artist in and we painted 12 and a half feet at 5 inches high. Painted it the way we wanted it, depicting scenes out of New York. We took that sketch over to a photography studio and had it blown-up to full-size paintings. Then we took

the paintings and mounted them on the walls of our tunnel. Then we went along with the painter and aged it in so it looked like this woman had been painting these over a period of many years. And this is how we overcame this particular problem, which was an interesting one. Many times we'd have to go back and say, "Hey, we have to repaint another section." So, we'd take another piece of paper overlay and paint it like it was this tunnel wall and then peel it off when they were ready to proceed again. So these are the little goodies that you get involved with.

It's an interesting project. Tremendous, beautiful crew to work with. And everybody is just the epitome of cooperation. It just makes the job very easy. I can't think of a nicer show that I've ever worked on in my life.



"Of Love & Hope"

*It's certainly no surprise that a cult television series generates a certain number of spin-off products, ranging from books to comics to posters. What does seem surprising, however, is that the soundtrack album for *Beauty and the Beast*, Of Love and Hope, has sold an incredible 250,000 copies. That album, featuring music by Lee Holdridge coupled with series star Ron Perlman reading poetry, has gone on to become one of the most popular television byproducts in history, and perfectly encapsulates some of the best elements of *Beauty and the Beast*. The disc includes the single "The First Time I Loved Forever," which contains lyrics to the show's theme song. The following interview was conducted by Stephanie Wiltse.*

The record companies definitely have their focus in a different kind of music, *Beauty and the Beast* being a throwback to a more symphonic style of writing. I would never have anticipated that it would get recorded, but it was a pleasant surprise. You know, the pendulum always swings. As long as I've been doing music, I've said, "Well, styles keep going back and forth." But basically a good song will survive over a period of time. I tell you what would really be great, if down the road you should hear Melanie doing the song. That would be a treat, but that might not happen till the end of the year. It will be nice to hear different interpretations of the song. Koslow was very anxious to have a very

fresh, a kind of untried, sound. He wanted a more innocent sound for the first hearing of the song, and particularly for the way it was going to go into the show. He felt it would fit into the style of it, the texture of the *Beauty and the Beast* series, more. Both Ron and I love rock and roll, we just never saw a place for it in *Beauty and the Beast*, but that doesn't mean we wouldn't do it in another place if it belonged.

There was always an intention to do [the song] pretty much faithful to the original; it was just a question of how to figure out how to do that. The difficulty is that when you do it in a classical style, it makes it harder to get played on the radio. That was the problem that I had originally, because I wanted to do an arrangement like "Somewhere Out There," the Linda Ronstadt record [and theme from the film *An American Tail*], which does have drums and bass on it, but it's kind of a romantic record. And I said, "That'll get played on the radio." But everybody seemed to object to any kind of drums on the record, so then we tried a version without drums which is the version that you've heard. And although it's very beautiful and it's more faithful to the original, I worry that the radio stations may not play it simply because it's more classical. But that remains to be seen. There are two factors that affect the chart. One is the sales of the single, and the other is the actual number of radio stations playing the record. It'll be played for the first time on what we call Top 40 radio. Although they

concentrate on playing what they consider the top 40 songs on their "playlist," there is an occasional new introduction of a new song. The program director is really your key. It's not so much the disk jockey as the program director who will decide, "OK, we'll try out this record" on a certain day. They will try out the record to see what kind of response they get. Now if a station gets a favorable response airing a record, they will play it again. If they get another favorable response, they'll play it more. Gradually the record is played more and more. And the more they play, the more they move it up on their list numerically. So when you see a song moving up the charts, that means it's moving up the play lists on the different radio stations as well as increasing in sales. There are singles that are very successful sales-wise that don't get on the radio, and vice-versa. So those things affect the chart positions. It's kind of a strange process, but it seems to be the one they've arrived at after a lot of years.

Some interesting things can happen. I mean, it could turn up in England and be a huge success over there. That happened with my *Moonlighting* theme. I tried for two years when the show was so successful to get Warner Brothers to release it, and they just wouldn't do it. Finally they released it in England and it was a top-ten hit, so they finally decided to release it here. It made it to the top twenty here. But it was like an afterthought.

I think one of the reasons for the choice of Capital Records was they have a huge international network in EMI records. I sincerely hope that they will market the single and the album as an international and not just a domestic record, because I think it will have a tremendous appeal in other countries. The song is the kind of song that can be played in many countries. As a matter of fact, I think we should start thinking of French or German lyrics, etc. That thought will probably have to be dealt with.

When you do an opening for a TV show, you inevitably have to cut it down to one minute, so you have to leave out part of the theme, so to speak. But I'd always had this complete version of the song in my back pocket and it had turned up as underscore a few times. Sometimes if they have a longer episode, they'll just do thirty seconds [of the song]. *Beauty and the Beast* never does that, but for instance on *Moonlighting*, I had to do a thirty-second version of the song, a one-minute version of the song, but I had also written a three-minute ver-

sion of the song, which is the one that came out as the record. So the same thing with *Beauty and the Beast*. I composed a complete piece of music originally, but then dealing with the constraints of time for television, I adapted it to fit. And what I did for the opening was just those two what I call "A" phrases, one in one key and then it modulates and goes into another key and then ends [laughter]. But there is that "B" theme on the song, and then we did it instrumentally and then it returns to the last "A" again.

The idea [of combining music with poetry] started back in a number of the scenes in the early episodes. Vincent would go into poetry and I think the one that sparked it was the Shakespeare sonnet number 29, which he did in a show called "Siege." One of the really early shows that we did. I had played a version of the theme behind that and everybody was quite taken by it. I think that's where the idea was born and it was an idea that Ron Koslow had always had. That Vincent would quote literature and books he had read, and poems. So from time to time he would write into his scripts a poem or a part of a poem that Vincent would quote. Of course, they'd already filmed the poem, so then I would write and eventually Don [Davis] took over the show, and he would write music behind that poem. This is where, in an interesting way, we were just serving our job as composers for the series, writing music to go behind the scene. It started to give the idea that, gee, we loved the music, we loved to hear his voice speaking with music behind it and that is what gave birth to the album.

When you work scoring a film, you look at the film several times first and try to get a sense of the style or the approach. Try to think of some instrumentations that might work for it and you try to think of a harmonic style or melodic style that might be appropriate. And you sort of, you know...it's a craft. You build that and you build it into an approach.

When I got the call to go see *Beauty and the Beast* for the first time, when they were still filming the pilot, somebody said it's set in contemporary New York, and I said, "Oh, they're probably going to want all types of synthesizers and contemporary instruments," and I had no idea. Then I met Ron Koslow and he said, "No, actually I want to play against that, I want to play a classical style. I want it to be more of a fantasy, more of a fairy tale." So I said, "You mean more like a symphony orchestra?" And he said, "Yes." So I had to re-think the whole thing and start thinking of it in terms

of more acoustic lyrical style for the show. But the film dictates, it really does. It really kind of takes you over and decides what it wants and then you work to fulfill that.

Composing is a very personal matter. You basically write what's in your "inner ear" so to speak and you put it on paper and you go from there. It also depends on the subject matter of the type of show you're doing. The show has also changed slightly. So you tend to go where that goes.

I was very instrumental in the selection of Don Davis to come in to do the show, because I felt he had the right background and the right approach to take up where we left off, even explore further, as he has. He's had a lot of wonderful opportunities. I think he's done a marvelous job. As the show has grown and they've varied it and tried different things, it's given him a chance to explore different areas compositionally.

Sometimes you are asked to do certain things. It's not always up to the composer. He can suggest, but very often people that are producing the episode, or the supervising producer, will ask for certain things. Or sometimes the film is done in a way where it provides those open opportunities for a composer to do something. If you have a show where there's not as much room for music, you'll do less with it, whereas if you have one that has a little more room for music, you might soar more or do more, whatever. It just depends on the circumstances and the type of show.

[On the album] there was a desire to try and stay musically as close as possible to the music from the different shows that were selected; to try and recreate some of that music. Some very subtle additions and deletions were made in order to fit the timings, but nothing that would offend anybody. It was just very carefully put together in terms of blends. But it's pretty much a recreation of music from selected episodes, where certain pieces of music were felt to fit the moment or the poem, or whatever.

My favorite and funniest story. I was very flattered by Ron Koslow; he was very pleased when I agreed to do the pilot and was very nice. He said he'd been a fan of my music [and] was looking forward to working with me, and he was looking forward to what I was going to write for *Beauty and the Beast*. The first day we went to the screening room together to watch the first rough-cut of the pilot. He walked in and we met for the first time, and we shook hands. He was smiling and said,

"I'm so excited about this." And I was nervous of course. I'm always nervous when I'm starting a new project. He said, "You know, my girlfriend had a dream last night that she heard your whole score for this show." And I looked at him and said, "She didn't write it down by any chance?" [laughter] We had a good laugh on that one. I was sitting there just chewing my fingernails, thinking, "What am I going to do with this?" It was a bit of a struggle, because it was a departure for television. And it was like....back to the drawing board.

The [main] theme should almost be very straightforward harmonically, not too out-there. Because it should be like a refuge from discord. But if you listen to the music that's behind [in the pilot] Catherine's being chased by the guys who are pursuing her and Vincent shows up and dispatches them--that music is a lot more dissonant and has a lot more polytonal quality to it. But then it changes back into that tonal quality when it goes to their relationship. It's just a subtle harmonic change which worked and I was able to employ. I did the first six shows, so I was able to use that device for a while. To have a way of going back and forth between the two worlds. The real world, the harsh world, and the sort of fairy tale/fantasy world of this poetic world outside of that harsh reality.

The simplest device for Vincent's poetic side was the English horn and the Oboe, which became kind of "his" instruments. And then the French horn for his more heroic side. Little things like that, little subtle things kind of crept into the score like that.

There's no arbitrary choice. It's just what seems appropriate. The piano is a nice part of when [Catherine and Vincent] are alone together. That was something that Ron loved and requested. And I remember thinking of using the piano as kind of the second movement of a concerto with the piano playing with strings under it. That happened in the balcony scene in the pilot and in a few shows after that too. And Don has often used that as well. A piano solo with strings and woodwinds behind it.

I rather suspect that a lot of the film composers of today will be much more highly regarded in the future than they are now. I think that the music world is going through a strange transition. I think the concert world is sort of at a dead end. I think that's why a lot of people have been driven into composing for film, because it's an opportunity not only to make a living doing their

craft, it's also an opportunity to write in a lot of different ways. And not be prejudged by any kind of academic notion of what should be written for the concert hall. I think that that attitude killed a lot of symphonic composition. The only way it's going to have a renaissance is when people throw away those barriers and decide that music is music and it doesn't matter whether it's written for film or the concert hall. But I think you'll find that today's film composers will be kind of looked upon the way the last century's opera and ballet composers were looked upon. And yes, there

are certain scores that will emerge over a period of time and be considered classics and will be played in concert as such.

I think one of the main things that does keep [*Beauty and the Beast*] going [is the fan support]. So I think this is a perfect case of where love can really help. It's well appreciated. It's something that's very rare and very wonderful. There's a lot of passion out there about the show and that's one of the things that lets the show live on. I think it will have a life of its own.

II

Essays Above & Below

MARK HARTMAN
KIMBERLY HARTMAN
SISTER DOROTHY SCONZO
DARRILYNN MALONE
KAREN ROTHENBERG
STEPHANIE WILTSE
JEANNE CLOUD



A Short History of Helper's Network

by Mark Hartman

It is said that many things come about by accident, without the thought and planning that wise men will say is necessary. What's really surprising about this is that the accidental things, like weeds in a flower bed, sometimes succeed and flourish beyond their wildest expectations.

Kimberly and I had no intention of starting any organization when she first started spreading the word about *Beauty and the Beast* to our friends and acquaintances. In fact, since neither of us had seen the show until three months after the premiere (due to an incompetent TV repair shop), it took Kimberly a bit of time to figure out the show.

Two minutes.

For my part, I was sure that the "televised narcotic" that had been invented in an episode of *Max Headroom* had finally come to pass. Since I had at this point not seen the show myself, and had relegated network TV to my mental hinterlands, I was surprised and no little embarrassed when Kimberly would make an announcement at an amateur radio club meeting about the show. (Needless to say, I have not changed my opinion; we now simply make sure everyone has a handout!)

I was reluctant to submit myself to the spell of this show which would cause my highly-intelligent, mostly rational wife to so go off the deep end, but eventually I reluctantly agreed (like so many men) to watch a single episode, just so I could find out a little about this show.

The title of the episode was "An Impossible Silence," and this episode hooked me but good. In that episode, Vincent asks Father if the tunnel community is going to deny its moral responsibility. *Come again?*, I thought. Networks nowadays would much rather air Carlin's "Seven Deadly Words" than acknowledge the

existence of, much less talk about, moral responsibility. I had thought that TV had stopped caring about that after Fulton Sheen died.

Well, I was hooked--but I sure didn't want to admit it. Yes, they were great shows (for the most part), and I was slowly becoming enthusiastic about the series. By this time, Deb Hense in Iowa and others, all unbeknownst to each other, had taken the pioneering risk of starting their own *Beauty and the Beast* fan clubs. It was good to know that we weren't the only ones who liked the show (and, indeed, "you are not alone" became and remains a watchword in this fandom).

Although neither Kimberly nor I studied literature in college, we noticed immediately the rich use of literary quotes and allusions during each episode of the show. Kimberly became especially intrigued with the challenge of finding each literary reference. We borrowed tapes of the first episodes from some local Helpers, and Kimberly began her self-imposed literary trek. Although we've always had an extensive home library, it quickly began to acquire the tone of a literature research workshop what with all the reference books we bought, borrowed or checked out from the library (some on *very* extended loan). As it happens, the librarians at the Fullerton Public Library had been swamped with requests for this very thing -- when Kimberly told them about her work, they started calling her for references!

Of course, cynic that I was, I thought that the literary references might cover a couple of sheets of paper. Much to my surprise, it was over *thirty pages!* Kimberly was all in favor of simply giving this work of love to other fans of the show (a move with which I agreed); we were saved from our folly by Barbara Johnson, a Helper who lives in North Hollywood and who has been a mainstay of support to us. Barbara told us to copy and sell Kimberly's list, at least to

pay for the duplicating costs.

This sounded reasonable, and I began to wonder if my original opinion about the mental state of most *Beauty and the Beast* fans had been too harsh. So, we made what I thought were a lot of copies of Kimberly's list (what we finally decided to call *The Beauty and the Beast Literary Compendium*), and brought them to the first convention (June, 1988, at the Los Angeles Airport Hilton) for the show, which was sponsored by Creation Conventions.

Well, my idea of "a lot" didn't begin to meet the demands of the real world. The thirty copies we brought sold out in as many minutes. I found a local quick-print operation near the hotel, made 100 more copies, brought them back to the convention, and had two left by the end of the show. We joked later that night that, after paying for convention memberships, Kimberly's acquisitions at the convention, and dinner, we still made about \$3.00 profit.

The enthusiasm of the many attendees of the convention spurred several of us who attended to start thinking about fan organizations. At first, we had envisioned a standard "fan club" with officers, members and such; however, this didn't sit well with either of us. Our major impetus for the current information-network structure of Helper's Network was a statement in a very early fan club newsletter that said there was some information gathered by the club which the officers were going to keep as "perqs" and would not be shared with the members. We couldn't understand this; it was as though the spirit of the show somehow had been dropped along the way. Thus, when it came time to decide how we would proceed, we determined that any information we received would be available to any fan for only the cost of duplicating and mailing it. We believed, and still believe, that this fandom is much more a family than an organization.

In August, 1988, we launched our vision of Helper's Network, requesting and receiving permission to present ourselves to the production office people.

Copies of the *Literary Compendium* were distributed to the writers and producers, and they were surprised to see that we had caught some literary references which had not even been intended! However, our reception was surprisingly cool at that time, but it was soon to warm.

Our volume of mail and telephone calls was slowly beginning to build, due in no small part to the publicity we received through *Pipeline* (the monthly *Beauty and the Beast* newsletter) and various fan club publications. We were doing our best to keep up with each request; Kimberly wanted to reply to each individually, and for awhile this was practical. However, by mid-September, we were spending over two hours per day replying to the same questions over and over again, and we decided that it was time for the dreaded form letter.

We sent out our first "information packet" in October of 1988, which contained a "please write and support" letter, a list of 28 fanzines, seven fan clubs, and addresses of the network, production company and sponsors. By January, we sent this packet out to over 500 fans.

Much to our pleasant surprise, the production office started sending out copies of our information packet the very next month, a practice which continued until the production office was closed.

In November of 1988, we were contacted by Ripp Entertainment, who explained that they were going to be producing a *Beauty and the Beast* album with music from the show and poetry readings by Ron Perlman as Vincent. They asked us to poll the fans for opinions concerning their favorite poetry, and to gather a "critique" group of fans from the Los Angeles area to meet with them. We did this, and

went to the meeting at the Capitol Records building (one of the few round office buildings you'll ever see) with a full presentation about our findings. We really wanted to impress our professionalism upon them.

Well, it turned out that some of the selections for the album had already been made and recorded, but that they had guessed right about the fans' choices. We got to listen to a short sample of the then-unreleased *Of Love and Hope* album, and gave our opinions about where it would sell. (One thing that came out of this was that Helper's Network and Kimberly and I were mentioned in the "thank yous" of the album, which was a completely unexpected pleasure.)

In February of 1989, we published our second information packet which contained details about 33 fanzines, 14 fan clubs, and also contained a list of licensed *Beauty and the Beast* merchandise in addition to the other information in the first packet. We personally sent out over 1000 copies of this information (not including the copies sent out by the production office). By this time, our mail volume had grown to the point where our personal mail was beginning to be lost in the shuffle, so a post office box became the official address of Helper's Network.

We had all been concerned for some time about the fairly low ratings of the show, and in April of 1989 rumors about cancellation began to surface. This sparked a major upsurge in our activities. For example: until this time, the highest number of letters we had received for Helper's Network in a single day had been about 20. Starting in mid-April, we received close to 40 letters per day *on average!* Our telephone calls went up, too--from an average of three per day to over forty! Most fans and fan clubs were not at this time aware of each other, or of Helper's Network, since the production office never did get around to setting up any "official" fan liaison.

This frenetic activity continued through May, when I finally decided that we were in the same situation concerning phone calls as we had been concerning letters. Kimberly was spending upwards of 6 hours a day on the phone with frantic fans, most of whom needed the same information. Thus, in pure self-defense, was born the *Helper's Network Hotline*. This 7-day, 24-hour service was originally listed as a residence telephone number under the name "Vincent Wells," but a fan who worked for the local telephone company told us that it should really be a business line. By summer's end, our home telephone was once again ours, and fans of the show seemed to really like the change. So did the merchandisers of the show; some of them actually used the existence of the *Hotline* to prove that *Beauty and the Beast* merchandise was viable from a marketing standpoint.

By June of 1989, we were having major troubles keeping up with everything having to do with Helper's Network. I had created a database using a friend's computer, but the time delay between needing the information and traveling to get it was getting to be intolerable. Well, I told myself, you've been wanting to get a computer anyway, so we bought a Macintosh IIcx, which has stood us in good stead since.

The summer of 1989 was a busy one. Besides all the work it took to computerize Helper's Network and keep up with all the information and rumors, we also had the *Literary Compendium* for the second season to produce. Since we were more practiced in searching for quotes by this time, we found considerably more than we had expected. We had help from many fans who appreciated the first season *Compendium*, all of whom we were happy to credit in print. We also re-issued the first season *Compendium* in a much more readable format, and included several quotations we had missed, including one extremely obscure allusion from "A Happy Life" of which Ron

Koslow is supposed to have said "Wow! I don't believe this!" (but it was true!)

Summer 1989 also saw the metamorphosis of our "information packet" into the *Beauty and the Beast Directory*, which was bound as a booklet, was better organized and had much more information, including by that time 31 fan clubs and 53 fanzines. Over 800 copies of the first *Directory* were eventually mailed.

During this whole time, I had merely been Kimberly's support person. I was the voice on the Hotline sometimes, the editor and the data entry animal. My personal goal in this was to let Kimberly shine in front of the fans of the show. This started to bear fruit in August of 1989, when Kimberly was invited to be a featured speaker at the Creation Convention in San Jose, California. This convention marked the first time we met our German Helper's Network leaders, Thomas and Uschi Brecht. It also marked the unofficial adoption of our then-three-year-old daughter Genevieve (ViVi for short) as *Beauty and the Beast* fandom's mascot. She stole the show from Howard Gordon and Roy Dotrice several times, with willing cooperation from both, and has attended every convention we've been to since.

By late summer, the ugly rumors that were denied by the production office but eventually turned out to be mostly true were flying. We've never been guilty of knowingly giving out false information. In this case, however, when our contacts at the production office categorically denied the *TV Guide* story which engendered most of the rumors, we put our lot squarely with Ron Koslow and his team--or at least with what they were telling us. We spent most of the Fall of 1989 going to conventions and reassuring people there, via the *Hotline*, the *Directory* and in person that "Vincent and Catherine are alive and well."

We were invited to appear on a local TV talk show in Tampa Bay, Florida, on December 15, 1989. After the invitation had been received and accepted, we

found that the *Beauty and the Beast* season premiere would take place only three days before that interview. Although I couldn't be home to watch "Though Lovers Be Lost" on December 12, 1989, Kimberly watched and taped the episode.

She was devastated. I haven't yet watched it.

Now, don't get me wrong. We (and several other well-known fans) had been casually asked, "Would the fans accept another actress in place of Linda Hamilton?" The question wasn't asked in the context of "hey, she's going to quit --we either kill her off or replace her!" Had this been the case, I think we would have advised them to get another actress. As it was, however, with no other information we told them in no uncertain terms that we didn't think any other actress could play the part of Catherine Chandler.

At the convention in Orlando, Florida on December 16 and 17, 1989, we tried to put the best face on things. I had seen the second episode "Walk Slowly," and noticed several continuity breaks. I exploited these to form an "out" to bring Catherine Chandler back into the series, either as a new actress or as Linda Hamilton. Many others have independently come up with the same or similar plotline devices, and fan stories are beginning to spring up based upon some of these marvelous ideas.

We tried very hard to adopt a "wait and see" attitude, and to take no sides in the controversy which developed in the fan community over the third season, and we began at the Orlando convention.

The third season of *Beauty and the Beast* lasted one month and twelve days. Our Fall *Directory* had encouraged writing to bring the show back to the air; by the time our Winter *Directory* came out, it had been and gone! Although we had kept the *Hotline* up-to-date (and it was busy nearly 24 hours a day), many fans were not sure what to do next.

Rumors abounded. The Fox Network was at one point rumored to be a candidate for "white knight." One Fox station, not realizing the power of fan communications, encouraged its viewers to telephone the network headquarters in Los Angeles to encourage them to pick up the show, saying that "a special number" had been set up. Within two hours, the Fox switchboard was virtually shut down with calls from fans. In desperation, Fox called us and asked us to help stem the tide. Later, sad to say, they turned down the show completely.

We continued to work for the show's return during the first part of 1990, hoping against hope that some way might be found to bring it back. Nan Dibble, a wonderful and intelligent Helper, came up with the idea of fan financing the show by pledging to buy the videos of the episodes. While this campaign has produced no fruit but goodwill to this point, it was noticed by everyone from Gannett News Services to *Saturday Night Live*.

When it became clear that our best shot was to at least get the original episodes back in syndication, we helped to mobilize the fans to support the efforts of Republic Pictures. Eventually, with the acknowledged support of the fans, the most lucrative syndication deal in television history was signed with The Family Channel and several major market independent stations. (Not bad for a show that never got above Nielsen number 27, eh?)

Even today, we continue to get letters from "new" fans or fans who have just found the show asking what they can do. We tell them to hold onto the dream, and to make the dream a reality in their own small corner of the world.

Helper's Network doesn't own the dream--we simply promote it. If we ever get in its way, I hope we have the good sense to disband; but, other than that, we'll be around for as long as we can keep promoting the dream.

A Struggle for the Higher Things: Why People Support *Beauty and the Beast*

by Kimberly Hartman

The phone rings.

It's a reporter. I grin and wait for the familiar questions: What is it about this show? What attracts the fans, makes them react this way? Why does *this* show create a following rather than shows with higher ratings?

"It's only a TV show! It's just escapism! Why do they think it's so important?"

"He's ugly, his friends are poor or homeless, and this gorgeous gal with money, power and status would rather have him instead. What gives? I don't get it!"

"And why " (they say, with a sigh of frustration) "do I get a different answer from everyone I ask?"

Why? Because this TV show, *Beauty and the Beast*, unlike all but a mere handful of shows in the history of television, seeks to transcend the prevailing wisdom of the popular culture by acting as a commentary to it, pointing out its failures, and by showing a better way and the path to attain it.

Shows such as *Beauty and the Beast* which try to say something important to the culture tend to fall victim to the old sad truism that "good shows always get cancelled." This, perhaps, is because they are *too good*-- they trouble the status quo, make us look at ourselves and our culture and ask "is this all there is?"

Many of the people who discover such a show find it resonating within themselves on levels too deep to ignore, and are loathe to see this show, which may appear as a miracle in the wasteland, die because they didn't do something. This is why they fight so hard to save "their show."

Of course, we all know that *all* shows are eventually cancelled. The point is to ensure the survival of a good show long enough for it to be able to inspire the most people, and for it to become integrated into the culture for the benefit of all.

This is not to say that if you don't like the status quo that you must like the *Beauty and the Beast* incarnation of the alternative, or that you can't like *Beauty and the Beast* simply because it's an entertaining show. For now, though, we are discussing the *phenomenon* of *Beauty and the Beast* in particular. While those who simply enjoy the show may attend conventions, join fan clubs and even write letters in support of the show, we are concerned here with that kind of fan who has startled and bewildered network executives, reporters and the general public since the time of *Star Trek*, those whose avocation it is to get the show and its message out into the culture; who campaign, lobby and write letters endlessly; those who use the show and its lessons in their professional work or hobby to benefit their surrounding community; those who have changed their *lives* because of what they've seen on the screen of their television.

An important note to make here is that we aren't talking about people who didn't "have" anything until the show came along, but rather people who recognized a lack in their lives and were already seeking to fulfill it, or those who had already found fulfillment and were seeking a vehicle to share it. It is these people with whom *Beauty and the Beast* resonates most strongly. For them, the show is a dream long cherished finally given substance. Far from being an "escape," this dream is something that they fought for long and hard-- and unsuccessfully --with in modern culture. Their ideal is to bring the dream into that culture for the benefit of all.

So, what's wrong with our modern, popular culture? For those trying to live according to a higher standard -- intellectually, emotionally, spiritually--it is superficial, mediocre and deadening to the individual personality. Despite protestations to the contrary, the prevailing attitude in our popular culture is far more concerned with consumerism and fashion than with humanism and self-fulfillment. The prevailing medium of the culture--television--whether it claims to form the culture or merely to reflect it, acknowledges value only in the form of commodities for sale, be they the physical attributes of an athlete or a model, the wealth or status of the "rich and famous," or those items which will make you attractive, wealthy or athletic--in a word, saleable.

Money, power and sex are What's In. Their purpose, however, is not to fulfill you but to *define* you. Most of the programs on television today seem to reinforce this cultural imperative that if you can buy it, pull rank on it, or climb into bed with it, you've won--you're a success. But the questions remain: who *are* you and what is it you've won? And, most importantly, when you figure out the answer, will you like it?

Why does television, with its vast potential to educate and inform, leave us stranded like this? Because it has become primarily an advertising medium, where the commercial is more important than the program; where the sale is more important than the truth. In the search for quick, cheap, "lowest common denominator" programming (to get the widest audience, to get the highest ratings, to achieve the greatest advertising revenues), we are truly left with a wasteland where people will gladly suck on cactus because they've been told that a visit to an oasis "wouldn't be fashionable"--so, of course, the oases can't stay in business, and sell out to cactus growers. The sad thing about this is the more used we are to sucking on cactus, the less likely it is that the oases will stay around.

It follows that, through thoughtlessness or design, positive values and constructive role models are becoming harder to find in the television programming we have today. Many television writers believe that it's "boring" to write about happy or good people, and would rather bring "excitement" or "conflict" to their story by writing about evildoers, the more perverse the better. However, villainy isn't of itself more exciting, nor must evil be involved for conflict to happen. It's just that villainy and evil are easier and cheaper to write about.

The "easy way" often backfires. Show the viewer how the bad guy works, and make all your good guys "stock" characters, and you wind up with the poor viewer who says, "I admire J. R. Ewing [of *Dallas*], 'cause he shows me how to do unto others--before they do unto me."

This is what makes *Beauty and the Beast* so potentially powerful. It provides a blueprint for action to give the lie to the prevailing wisdom of the popular culture. It describes the good guys, their actions and motives all but dissected, in a mirror pointed directly at us. We see hopes and fears, scars and healing, faults and redemptions, weakness and forgiveness, doubts and resolutions--we see humanity.

Some examples from *Beauty and the Beast*:

When the popular culture says, "men act out of selfishness," we see Vincent, to whom Catherine's fulfillment meant more than his own desire; when the prevailing wisdom says "love never lasts," we see that even death cannot end the joy of having loved; when the advertisement says, "you need Money, Power and Sex to be happy," we see the joy both of those who never had these, and of those who gave them up; when the macho attitude says "suffering brands you a Loser," we see how suffering for others made many of those Below stronger and better; when the Me Firsters say "authority exists to limit your freedom," we see how Father's authority is

only by gift of the community Below (and is, many times, more burden than honor); when the salespeople say "a bad choice can never be remade," we see Vincent giving the opportunity to choose even to a hardened Mafia enforcer.

Beauty and the Beast shows us a kind of love as absent from television as the popular culture would like us to believe it's absent from life; a love which is forever enduring, and truly intimate without the need for physical expression. True intimacy is excruciatingly difficult to portray, as it is such a slow-developing thing (indeed, pacing it realistically for Vincent and Catherine left even fans impatient--as, of course, it would have in real life!) with none of the platitudinous fluff about love being easy and always sweet. Quite the opposite: real love is hard, risky and dangerous. It touches you (not gently) and transforms you, often at the least convenient time; but its joys are astronomical compared to the pains.

Beauty and the Beast shows us a community we have all but ceased to look for in our neighborhoods, social groups, workplaces and families; a family of individuals living according to a higher standard, who give help and support to those who need it, who accept it when offered, who look beneath the surface to the individual heart, for whom tragedy is an opportunity to become stronger and better, and, most importantly, who acknowledge unconditional love as the only appropriate motivation for any action. This family talks and acts love; faith and the restoration of faith; prayer; tradition; rememberance of the beloved; belonging; interdependence and moral responsibility.

So, here we have a role model for community, and enough interaction with it to create a blueprint for its creation here, in our society. This community lacks for nothing--except the effects of the popular culture on any group, the "than-thou" values of the popular culture. Here, the "holier-than-thou" of power and the need to be

right (even Father, the Tunnel patriarch whose power is given to him, not taken by him, readily admits when he is wrong); the "wealthier-than-thou", which the community learned about when the treasure ship was discovered in "Fever"; and the "more-attractive-than-thou" fetish cannot penetrate.

The community aspect of this show demonstrates that it is possible to live without endlessly wanting "more." It shows us a way to attain a sense of self-worth that the popular culture can't begin to teach, and this is possibly where popular culture fails us the most. When it denies a person a sense of self-worth by teaching that what they *have* is more important than who they *are*, we all suffer, even (or especially) those who have the most, since the need for "more" feeds upon itself. Even with the ever-increasing number of those rich and powerful who tried illegally to become just that much more rich and powerful, but lose it all and wind up in prison, many people given the choice would choose "rich and unhappy" over "poor and happy." Why? They've seen the "lives of the rich and famous" and the glamour and power, right there on television! But, "happy?" They've never seen "happy!" How can they choose what they don't know?

Beauty and the Beast is, at base, a story of how a person can learn to be happy. Catherine already "has everything," but is unfulfilled. Vincent has all the benefit of his Tunnel culture, nurtured on the classics and the wisdom of the ages, but his happiness is as yet abstract and unformed. Separately, and then together, they give the lie to the popular myth that the self is defined according to the money-power-sex triangle.

The message which illuminates *Beauty and the Beast* is this: that the self is defined and self-fulfillment is attained by intangibles--that which makes us real and valuable would still be with us were we stripped naked on a desert island. These things reside only in the heart and the mind, and can be had by anyone.

They are these--finding inner strength through suffering and adversity; doing the right thing despite inconvenience, pain and even death; finding someone or something to love and loving it thoroughly; finding one's talents and plying them to the utmost; finding the ability to admit a wrong choice and *choose again*; having faith in something Higher, Deeper and Better than oneself to strive for; seeing others only through the lens of these standards, and permitting others to see you the same way.

So, if you're bewildered by the intensity of the response to *Beauty and the Beast*, remember that most of these people are not fighting for a "TV show." The popular culture tries to keep our higher aspirations asleep; these people, having heard the "wake-up call" of *Beauty and the Beast*, are struggling to awaken--to bring the sunrise to us all.

Fandom is a Way of Life-Or How One Becomes a Fandom Junkie

by Jeanne Cloud

Fandom is defined by *Webster's* as "All the fans (as of a sport)." This is a simple definition for a complex subject. It's no wonder many of us have a hard time explaining or justifying fandom to someone who has never experienced anything like this. There is no analogy in mainstream life with which to compare it. We alone enjoy this unique and wonderful lifestyle.

There is a saying among those of us who have been in one fandom or another for a long time: F.I.A.W.O.L.—Fandom Is A Way Of Life. Indeed, this is true for many of us. I have been a member of the first *Star Trek* and then *Beauty and the Beast* fandom for a total of 14 years. Each is a different media interest, but both have their common links in fandom itself. It seems that no matter what fandom you belong to, the mechanics are the same. I am going to attempt to explain, in generalities, how you too can become a fandom junkie.

Usually, the first brush a person has with fandom is by joining a fan club. At this point, you, the newcomer, have firmly established an interest in the subject and are feeling alone and separate from your peers. The people at work do not want to hear about your compulsion. No one understands why you tape and then rewatch an episode of your favorite show 15 times in any given week. No one seems to know who your hero is—or even cares. Family members keep waiting for you to give up this aberration. You're frustrated and can't figure out what's happening to you either. Then, you see an article in your favorite paper about a fan club. AHA! A fan club seems to be a way to reach out in a private, non-threatening way. So you write, not knowing what to expect. What you may find, to your surprise, is a culture where people speak the same language and your own thoughts are being spoken by a dozen tongues. Suddenly, you are no longer alone. For

some, this is enough contact and they enjoy the somewhat distant relationship from afar. For others, it is a giant step into a world that can be shaped and created to fit any individual's needs perfectly.

Generally, the next step is to subscribe to publications which mirror your interests. From these publications, pen pals are made. This is usually a pleasant experience in that you may discover that not only do these people read your letters, but *they write back!* Pages and pages of discussion about your heroes, favorite scenes, dialogue, etc., are passed back and forth. Ideas are aired, discussed and evaluated to the tiniest detail. It's glorious. Friendships are formed and then comes the first tentative phone call.

Now, Ma Bell certainly must be smiling down on fandom. I can't even begin to estimate how many thousands of dollars each month are spent in fan conversations. It must be astronomical! The first tentative phone call made to a new friend spawns another and another until many of us find we become "telephone junkies". Gone for most of us are the letters. Now, instead, we have the instant gratification of immediate reaction and response. Better and better.

Somewhere along this time another door is opened into this vast chamber of fandom. The idea is put forth to *go to a convention*. Now, for most of us, the idea of actually getting on an airplane and flying to another city, perhaps clear across the country, to go to a convention is as alien a thought as getting on the space shuttle with the astronauts. However, the idea is so acceptable and widely practiced that we find ourselves calling a travel agent and purchasing tickets. Off we go, after the customary fight with spouses and children, to unite ourselves with fan friends (only known unto now over the phone) and to visit strange new places that before only existed in our dreams and AAA travel brochures.

The first convention for a new fan can sometimes be an overwhelming experience. Almost immediately, the

newcomer is assaulted with a barrage of new names and faces all to be assimilated and remembered. Panic sets in. This is a fan's worst nightmare. "How can I remember all these names? How do I act? Where do I go? What do I talk about?" are the most common thoughts to the numbed neo-fan. You look around you. Most of the fans have been doing this for years and fluidly move through the crowds, embracing everyone in sight like a long lost family member. Indeed, conventions are often like a family reunion where new members are constantly being introduced into its folds. Then, she hears her hero's name being discussed. All right! This is something she knows about. Usually, very quickly, the new member is made to feel quite at home and accepted. Bonds are formed, friendships are cemented and off she goes, scarcely remembering her initial panic. She has now become one of the initiates.

Also, about this time, is the discovery of one of the most wonderful things I think fandom has—**FANZINES!!!** News at a convention of the arrival of the latest issue of a long awaited zine is enough to put most of us into a zine-buying frenzy. This is also the most common road to bankruptcy for most of us. For me, zines immediately became my drug. It was something I *had* to have on a regular basis (read that *constantly*) and financial difficulties put me into a panic. I didn't care if I didn't pay the light bill as long as I could get the latest issue of my favorite zine. Such is the cast for many of us. It's irrational, admittedly, but it is *fun*.

The majority of fans exist in fandom on this level. It provides a sense of belonging, caring and being cared for in return for an opportunity to reach out across the world to people who share a deep understanding of our thoughts and feelings. Many of us form friendships that go beyond our fan interest and become life friends. They support you through good and bad, joy and sorrow, weight loss and weight gain. Whatever may happen, this core group will be there.

There are many other avenues to walk in this fandom of ours. You can get into zine editing, computer groups, specialized interest groups...the list goes on and on. We seem to be a fertile ground to try out new and untested talents. Many have found the courage to try their hand at writing or drawing for the first time. Sometimes they are successful at it, sometimes not, but a few have gone on—as a result of practicing their craft on us—to become professional writers, scriptwriters and artists. It is always a kick to see "one of us" make it.

A great majority of people who enter fandom seem to enjoy it, take what they need at the time and drift back out again, leaving us all the richer for the talents they shared. However, once experienced, fandom can never be completely left behind. It changes us. There is nothing in life that is like it. Again and again, you see the same people re-enter fandom—perhaps with a different media interest than last time, but ready to experience again the fulfillment of shared interests and friendships.

It has been said of us that we are compulsive. Maybe so, or maybe we have discovered a different way of marching. Either way, as I said—Fandom Is A Way Of Life and a wonderful one at that!

Sharing the Lights of Winterfest

by Dorothy Sconzo

How do you feel when, for the upteenth time, you are asked to explain the significance of *B&B* in your life? You know what I mean. Either out of mild curiosity or the utmost sympathy; co-workers, parents or the mailman pose their questions. Do you have a pat answer by now? I'm developing one, and I don't care how ridiculous it sounds. These people think I'm crazy anyway. "Oh!" I reply enthusiastically, "*B&B* is truly a serendipitous experience!"

Webster's Dictionary defines serendipity as "the gift of finding valuable or agreeable things not sought for." Serendipity...such a wonderful word! I think of it often when I think of *B&B*. I doubt if any of us (including the show's cast and crew) ever thought that here would be a new art form, in a sense, presented each week on commercial television. A valuable program that would do much more than simply entertain us. We would, unexpectedly, find ourselves using our intellect as well as our emotions week after week. No doubt about it: *B&B* is serendipity at its best. The interesting thing about serendipity: if you don't recognize it, it isn't there. We have all watched the show with someone who shrugged when it was over and walked away, wondering what all the fuss is about. Funny thing is: *they* feel sorry for *us*!

If your first answer hasn't scared 'em away, I have one more response that may take explaining, and upon which the "Lights of Winterfest Project" is based. I admit, quite seriously to those who ask, is it true, "I've achieved a kind of cathexis with *B&B*." Back to *Webster*--cathexis: "investment of libidinal [emotional or psychic] energy in a person, object or idea." I'm positive, if Mr. Webster had known any *B&B* devotees, he would have added, "or TV show." For isn't this what we have done?

OK, OK, so here's a fancy way of saying, "I've fallen in love with a TV show." True, but cathexis is a different dimension of love. We don't simply admire *B&B*, we're more than just devoted to it. We've made it a part of ourselves. We've allowed its message to penetrate our inner psyches, our "hearts." Those who have "cathected" *B&B* have opened themselves to changing and growing through the philosophy that's been promoted by the story, its characters, its setting, its very essence. At least to a degree, we are who we are today because of this. That's why we don't just *watch* an episode, we *experience* it. That's why we've tried so valiantly to influence the creative minds behind it to lead us in what we feel is the proper direction for the show. That's why, ultimately, so many of us were (are) so terribly hurt by Season Three. What other fictional creation has ever had this power over our emotions?

At this point, it's very possible that you, the reader, are denying these words, that you are sitting back, thinking, "Not me. I never got *that* involved." Well, perhaps you didn't. But I can honestly tell you that those who have responded to the "Lights of Winterfest" project, did. Admirers of the program who have given of themselves in the name of *B&B*, have incorporated its philosophy within the deepest part of who they are. The meaning it has for these many viewers exists as part of their identity, their history, their wisdom. Nothing can extinguish that inner flame--not twisted storylines, producers, CBS' retooling or cancellation. This article is dedicated to these "Helpers" whose hearts have been touched and who have reciprocated by reaching out to touch others.

"Lights of Winterfest" is one manifestation of the attitude of generosity that's been perpetrated by the show. I feel the project is significant enough to show the world that *B&B* is far from just another cancelled TV drama. This series has been and will continue to be used by God to aid in bringing people back to a sensitivity that,

in recent times, is often lost in our culture. And so, this inner inextinguishable flame, this extraordinary spirit, continues to be passed, as it was when the Winterfest flames expelled the darkness of the Great Hall.

One of the most dramatic illustrations of the show's influence came from a CBS executive. He had graciously accepted by invitation to appear as a guest on one of the talk shows I'd arranged for a local TV station. The topic was Quality TV and it was obvious to me that here was a true *B&B* fan. He told me of a letter CBS had received from the director of hospice in Philadelphia. It had been written following Season Two. The director stated that her patients' lives were actually *prolonged* during the two years that *B&B* had been shown. The program, in her words, gave them "reason to hope."

Another instance of despair giving way to hope came from a woman living in Seattle, Washington, a victim of neurofibromatosis, the same disease referred to as elephantiasis. The lady had "experienced" the episode "Brothers" and, in spite of her affliction, decided to venture out of her home, trusting in the compassion of others for the first time to understand and accept her.

Incidentally, a friend, Kathy Bungard of Lone, WA, informed George R.R. Martin of the impact his story had on this woman: "...Disabled for the last ten years, she has undergone numerous operations...her pain and dread of people seeing her has only increased...Your sensitive script and portrayal of Charles meant much to her. It also helps her when the public becomes more informed of what her condition is all about--that there is a person, a soul, looking out from that misshapen face."

This reply arrived a month later from George R.R. Martin: "...I can't express how pleased I was to learn that 'Brothers' meant something, in some small way, to your friend...I had hoped when I wrote the script to re-emphasize the message that lies beneath all of *B&B*, that we must look beyond appearances. I think the 'Brothers' script is the best work I have done for the show...I'm

sending you two of the candles we used in an earlier episode of mine entitled 'Dead of Winter.' In that show, they were used in a candle-lighting ceremony, symbolizing hope, community and the triumph of light over darkness..."

By the time "Lights of Winterfest" officially got underway in October 1989, there were many such stories surfacing. Even *TV Guide*, which seemed to go out of its way to humiliate the show (with the wonderful exception of Tim Carlson's article, January 13, 1990), ran a letter from a mother whose son made friends with a deaf boy on the block because, "it's what Vincent would do."

Just as children seem attracted to Vincent, they naturally take to helping others in the name of "Lights of Winterfest." A fine example of this is Linda Turner's fourth grade class in Shepherdstown, West Virginia. Lin's enthusiasm for "Lights of Winterfest" was contagious. Her husband, Drew, other faculty members and her students soon became involved in collecting food, household items and money for a local shelter for the homeless. She'd written the following words to Cara Giaquinto (who had first introduced the project to Lin): "...My class is so *excited*! They are discovering the joy of helping others without asking or receiving a reward. This is such a growing experience for them! The kids are giving up snacks...'going to work' on their parents and will be collecting donations door to door. We have decorated our cafeteria with paper candles, one for every \$10..."

As it turned out, there were 160 candles on the cafeteria wall by the time Lin's class--and the entire community--was done, turning a dream into reality. Several local newspapers picked up the story and the nearby radio station, WXVA, was impressed enough to interview the children and their teacher. It was a joy to listen to the program (I would recommend the tape to anyone who needs a lift), as Lin describes how *B&B* has influenced its fans. As I stated in *Tunneltalk*, the success of their

project should not be determined by the amount of money raised, any more than the success of a TV show should be determined by Nielsen ratings. Numbers! Who needs 'em? A footnote to the story: in spite of Lin's insistence that the fourth graders receive no material reward for their work, eventually some grateful benefactor blessed them with a six-pound can of popcorn, just to let them know that it's true, *anything* can happen!

Michael Snape has written to me, describing an incident that also involves a child, but one of a different background than Lin's ten-year-olds. Michael is a *B&B* admirer who devotes much of her time to volunteer work. She works on a Crisis Hotline in New Jersey, as well as acting as a "Big Sister." In one letter, Michael tells of a Foster Child, Samantha, who was going home to her mother who had recently been released from a drug rehabilitation center. Noticing Michael's *B&B* Tee shirt, Samantha said she loved the show. "Know what I like best?" Sam asked, not waiting for Michael to answer. "The way everyone took care of each other, especially the children. They always had someone to love them." I wouldn't be surprised if the character Samantha on the show was one with which the real Sam could identify. Michael goes on to explain that Sam is now in yet another Foster Home because her mother went back on the streets. At the end of her story, Michael adds, "Makes you wish there was a safe place like the Tunnelworld of Vincent's for all in need of help and love."

I've heard several times from another "Big Sister," or should I say "Foster Mother"? No matter, the title would be purely unofficial. This lady, who will remain nameless, lives in an isolated area near Rocky Mountain National Park and has been taking in homeless, unwanted teens. She shares all with them, making them part of her family, "Rather like Tunnel children," she adds.

Speaking of faraway places: Catherine Clark (Dana Point, California) tells me of the effect "Ashes, Ashes" had on her. She's adopted a Russian penfriend. Catherine

has been sending him two books a week and assures me that paperbacks by surface mail do not cost much to send. It's important, Catherine feels, for the Russians to know us through our literature. Certainly our TV programs, for the most part, depict at least a slightly perverted view of Americans. (I wonder...do you think fans of other countries have developed a curious interest in our sewer and subway systems--particularly in the New York area?) Catherine ends her letter with, "This then is my project, and through it I have made a friend and passed the light of friendship and hope to my Russian counterpart."

To this point, I have highlighted some individuals who have reflected the *B&B* spirit. I would love to be able to mention each and every person who has written. More special people simply do not exist.

Let's not forget the *B&B* communities that have responded. One of the groups which I've come to admire a great deal is the Knoxville *B&B* Association. Harriet A. Cooper, a Knoxville lawyer who I've had the pleasure of meeting, wrote to inform me of this group's "adoption" of a local shelter that aids battered and abused women and children. As an ongoing project, the *B&B* community helps "...to connect them to a normal world where there are decent people with kind hearts." *TunnelTalk* (April, 1990) carries Harriet's story of how the Knoxville *B&B* Association has become a family, as the Tunnelfolk are family and how their sharing with those of Serenity Shelter has given more than they could have ever imagined. "...And those who shared the light grew strong..."

Loreen Vanderkraats of Hillsboro, Missouri also is part of a group (the Missouri Supporters of *B&B*) that has been meeting to help those less fortunate. These Helpers have Winterfest luncheons that would make our original TV Winterfest celebrants jealous. Thirty-two Helpers met at a restaurant for their first gathering. They not only brought their *B&B* artwork, stories, etc., but enough food and clothing to fill a truck they'd rented!

The supplies were given to the Christian Service Center, Inc., of St. Louis, in the name of their group. At the restaurant, each person received a rose, a crystal and special placements that had been created. Each one read, "Winterfest is a time to remember the past and dream of the future." Loreen adds, "Thanks to the support of Helpers and friends, the dream is still alive." Yes, Loreen, it is.

Inez Paskal, who I'd love to meet some day, wrote about the many small victories she's witnessed as a result of the show. Among them:

- A young mother who found the strength to leave an abusive, alcoholic husband because of the "extended family" of her *B&B* friends who helped her change her life and the lives of her children.

- A 70-year-old recluse who came "out of her shell" because she loved *B&B* and Inez put her to work for the group trying to raise money to benefit inner-city church programs.

Inez ends her letter to me with this paragraph: "I have seen the jokes about *B&B* fans 'getting a life.' Well, let me tell you, this is the best of all lives. I sit here and I marvel at the things that have happened and I'm in the midst of it all. All I have to do is pick up the phone and I have people asking, 'What do you want me to do?' How do we tell the world that the shift in people's priorities to help the poor, homeless and unwanted in the name of this show has truly changed their lives? It has invaded my life...the letters from new viewers keep arriving...."

A newer group in the Bucks County, PA area has already been the subject of articles in six local papers. Ann Hadfield of Perkasie and Kate Dinda of Doylestown have each written to me of their Bucks-Mont area *B&B* Discussion Group. They have reached out in at least three different directions: to the elderly, to abused women at a local shelter and to nursing homes where those among them with musical abilities are performing concerts. Ann is quoted in *The Morning Call* of Bucks County, as

saying, "We want the group to be a moderate voice and to use the lessons of caring that came from *B&B* to give assistance to groups, to make our community a little better because of *B&B*." (article by Sylvia Lawler, "Inside Television," March 15, 1990)

Six newspapers! I wrote to Ann and told her I was envious. I'd been trying for a long time to get the press to take notice of LoW. After all, how many TV shows ever inspire anyone to do anything except buy toothpaste? The closest I'd come to a LoW article was when I spoke to Matt Roush of *USA Today*. Three weeks later, when Mr. Roush had lots of ammunition against *B&B*'s third season, he told the world that I'd called "in alarm" because of the direction the show was taking. I did not call in alarm (although I hated the third season), but to inform him of LoW, which once again went unmentioned.

The Star picked up the *USA Today* article and I talked to a reporter for an hour and a half. He promised to run LoW, including my address and whatever else I deemed important. Then, the program was cancelled and the article pulled. If we'd had one more week....

I've gotten very philosophical about this sort of thing. To prevent going crazy with frustration and anxiety attacks, a little philosophy is necessary. Besides, I believe in the show. I also believe in God. I believe God wants *B&B* and that I am an instrument (only one of *many* instruments) that He/She (let's not put limits on God) is using to get more people involved, to spread and share the light. If I truly believe all this, then I must believe that LoW is His/Her project, not mine. I only answer the mail. And as long as I continue to do what I can, I have to believe that publicity is God's department. If you don't go along with my philosophy, then seek your own.

You say you never heard of a nun like me before? How many nuns do you know? I must admit, I am rather atypical, but I am very grateful to my Congregation for respecting my ideals enough to allow me the freedom to fight for them. Remember the scene in *The Wizard of Oz*

when the Wizard tells Dorothy, "I am Oz, the Great and Terrible." She humbly answers, "I am Dorothy, the small and meek." Before I found myself confronting TV executives and producers, that was certainly *this* Dorothy. Now, however, there isn't anyone I can think of who hasn't been informed about LoW, at least once. This includes TV big shots, plus their stations and specific TV programs such as *Entertainment Tonight*, newspapers, both local and out of state, innumerable magazines, sponsors, gossip columnists, Viewers for Quality TV, etc., etc. If you, my esteemed reader, have any idea of who or what would be willing to help promote the LoW project, I'd appreciate a note to inform me. I must add that, now, I see myself more as the Dorothy on the Hallmark greeting card. It says, "You've already got the brains, courage and heart, now all you need is a pair of red shoes and a feisty little dog."

I supposed I *do* feel as if I've evolved from being the Cowardly Lion to being more like Vincent. This leads me to the psychology behind LoW. The qualities admired in Vincent, his inner strength and his ability to love for instance (yes, I realize there are more), are qualities we'd most like to see developed in ourselves. In the pilot, as an example, Vincent encourages Catherine when she tells him, "I don't have your strength." When he answers, he's telling all of us, "Yes, you do." We may not see these traits in ourselves, but we *can* see them in him. We *do* have these gifts, although most of us fail to recognize them until someone we trust says, "Yes, you do." Because of cathexis, we believe what Vincent tells us and we allow his attributes to grow within us. We become better at giving freely of ourselves and accepting from others, as Vincent does over and over again--in spite of possible pain, the kind of pain caused by Rolley, Laura, Devin, etc. Vincent never stops loving those who reject him, but continues to give generously of all he is. As Vincent and his people reach out to those in need, so do we. It's as if they are mirroring our own goodness back to

us and those of us who are sensitive enough catch the reflection! God never stops loving either, and it's very possible that we may consciously or unconsciously grow to a deeper awareness of a Higher Love. I have had people write who have informed me that their religion suddenly meant something to them--that because of *B&B*, it's not just "religion" anymore, but a personal relationship with a loving God.

Lee Allen of Chicago, Illinois, tells me he's learned "self-acceptance, inner strength, trust and love" from the episodes. He's been inspired to create "Potlatch Network," an on-going community service (a potlatch is a feast or celebration, a Native American tradition). "Potlatch" concerns itself with social change and human rights, particularly of Native Americans. To quote Lee, "Vincent teaches how 'impossible' situations can be worked out. He is one of the reasons I created 'Potlatch.' We must all be Helpers in some way."

There is a home for teenage girls in Queens, New York and, further east, another house in the suburbs that shelters four women and their six small children. Each have received hundreds of dollars from *B&B* fans. Five hundred dollars more will soon be presented to a Long Island children's shelter in a very unique way. Members of Cara's *B&B* group, Crystals and Carousels, will be on hand to entertain the children. The handful of fans (including at least one husband) will come dressed as clowns to perform for the youngsters, as they will also be doing at a local hospital. Cara wants me to inform you of the great enjoyment she and her Tunnel Troupe receive while making kids laugh and she encourages others to get involved.

I could continue my account of LoW, but I think you've gotten the idea. The people and incidences I mention here are only a small sample of responses I've received. Believe me, opening my mail every day is an adventure!

The show is considered over as far as new episodes are concerned; many, I'm sure, believe it to be a dead issue.

Yet the devoted fans, the publications, the amount of merchandise produced continues to grow at a phenomenal rate. We are hoping to one day be rewarded with a movie that will restore to us something more of *B&B*'s spirit and integrity.

A TV series that was simply meant to entertain its audience has evolved into much more. For many of us, our involvement is no longer just for fun, but has taken the shape of a definite struggle longer just for fun, but has taken the shape of a definite struggle to convince the public that here is something that will not die. The first two seasons of *B&B* inspired us to be more, give more, do more with our lives. The sense of courage and hope that we learned will live on, long after the most publicized sitcoms and the inaccurate Nielsen rating system that supports them. And LoW is proof that this is true.

So the next time you're asked about your interest in a cancelled TV program, explain why you've catheted with *B&B*, describe LoW and ask your inquiring friends if they've ever heard of a show on commercial television that has so succeeded in kindling a flame in people's hearts--a light that is continually glowing and growing!

Dorothy Sconzo, O.P. is a Dominican Sister of Amityville, New York. She is director of Media Communications for her Congregation.

"Lights of Winterfest" is the brainchild of Cara Giaquinto, of Islandia, NY, and Barbara DeMarco of Stanhope, New Jersey. Cara and Sister Dot began the project in October 1989. Its goals are as follows: To gather information on all the good works done in the name of Beauty and the Beast; to encourage, whenever possible, those who have given and are giving of themselves in these ways; and to continuously inform the public about Beauty and the Beast's tendency to evoke a spirit of generosity from its viewers.

If you can contribute to the project in any way, Sister Dot would love to hear from you. Write Dorothy Sconzo, O.P., P.O. Box 284, Commack, New York 11725.

A "Lights of Winterfest" column appears every month in TunnelTalk, c/o Sharon Himmanen, 2955 Grand Concourse, Apt. A-43, Bronx, New York 10468.

TunnelCon: It All Started on the Kitchen Table

by Darrilynn Malone

I met Betty Neiswender in January of 1989. She had gone to Cedar Rapids, Iowa for a small convention to see Roy Dotrice. When she returned, I went over to her house to hear about the trip. While we were seated at her kitchen table, she asked me, "What would you say about having a *Beauty and the Beast* convention in Las Vegas?" I said, "Great, how much are the tickets?" Besides the cost of a ticket, TunnelCon also consumed a year and a half of my life. The convention actually grew from the people that went to Iowa. They began to envision what a full-blown *B&B* convention could and should be like. Carol Kyne of New Hampshire, Kay Simon of Colorado, Laura Bennett of Washington and Betty Neiswender and Dorothy Seltzer of Nevada planted the seed that grew into TunnelCon. I was "drafted" after they returned home.

In March 1989, with scrapbooks in hand, we went looking for a home for the convention. After being greeted with a few polite chuckles and stares, we found Pam Brodine in the sales department of the Sahara Hotel. Pam, as it turned out, was a fan. It was wonderful to speak to someone that actually knew what we were talking about without benefit of a visual aid. We got down to business and when Pam asked us how many people we were expecting, we all did double takes at one another. How many people would be willing to travel to Las Vegas in July? We picked July for several reasons: 1) a lot of people plan vacations in the summer; 2) a lot of people in our fandom are school teachers with summer vacations;

3) we optimistically thought that the show would be ready to come off from hiatus between the 3rd and 4th seasons (sigh!) and that the stars would be returning to California to work on the new season; 4) the convention space was available.

So that is why we were all sweating it out in Vegas in July....

We tried to keep the cost minimal for the fans. Quite frankly, looking back on it all now, I don't know how we did what we did on what we had. Guess we were like the bumble bee--he's not supposed to be able to fly, but no one told him that, so he just goes ahead and flies anyway.

When CBS hit us with "Black Friday" (May 1989), we were in a quandary--do we "fly" or not? Do we quit while we still have time? Do we put our fate and faith in the hands of the fans? We went with our hearts instead of our heads--TunnelCon was a go.

Interestingly enough, we got our first paid registration four weeks later in June. The hotel usually doesn't log groups in the computer a year in advance, but they had to put TunnelCon in early because of the advance reservations. We began to watch our room block grow at the hotel. As we got more and more people on the registration list, we began to get optimistic that we could, indeed, pull this off. After all, Las Vegas is a draw by itself. You add to that anything to do with *Beauty and the Beast* plus a few people from the show, and you have the ingredients for a successful weekend.

We started sending out preliminary letters inviting *everyone* to the convention that was associated with the show. Our first decline came from Linda Hamilton's agent. We expected this because Linda does not do conventions. Plus, she was pregnant at the time, so her refusal did not come as a shock. Over the next few months, we made contact with others from the show. Not knowing what their schedules were going to be at that time, they understandably could not give us a definite answer.

Roy Dotrice was behind us from the beginning. He began to publicize TunnelCon during his other convention appearances around the country. Roy truly is our treasure.

By the end of January we were sold out--a full six months before the convention. Sold out, but still with no

confirmed invited guests. But we were patient and slowly but surely people from the show began to accept. Suddenly we switched from "is anyone coming?" to "can we afford everyone?" We threw caution to the wind and decided to try for as many people from the show as possible.

We wanted to thank them and honor them for giving us such a wonderful three years. Three years of quality shows, three years of reaching out and forming friendships with people all over the world, three years of fighting for a show that CBS turned its back on.

Those people who did appear were director Victor Lobl, writer Robert John Guttke and actors "Sweet William" Ritch Brinkley, Armin Shimerman, Jay Acovone, Irina Irvine and David Greenlee. Ron Koslow, Ellen Geer, George Martin, Howard Gordon and Roy Dotrice all had commitments which prevented their coming to the convention.

TunnelCon was a learning experience. I think my favorite memory shall be the first day of registration, when people that had become mail and phone friends found each other for the first time. Squeaks and yells of recognition were all over the mezzanine area. Golden, wonderful memories and golden, wonderful new friends are what I received from TunnelCon.

Be well, be safe, be happy--and be in Las Vegas in the Spring of 1992 for TunnelCon II.

*For TunnelCon II information, send a SASE to
Darrilynn Malone, 2351 Moorpark Way, Henderson,
Nevada 89014*

WITH LOVE & COURAGE: Inventing Life Above

by Karen Rothenberg

"We have all read in scientific books, and, indeed, in all romances, the story of the man who has forgotten his name. This man walks about the streets and can see and appreciate everything; only he cannot remember who he is. Well, every man is that man in the story. Every man has forgotten who he is. One may understand the cosmos, but never the ego....We are all under the same mental calamity; we have all forgotten our names. We have all forgotten what we really are. All that we call common sense and rationality and practicality and positivism only means that for certain dead levels of our life we forget that we have forgotten. All that we call spirit and art and ecstasy only means that for one awful instant we remember that we forget."

--G.K. Chesterton, "*The Ethics of Elfland*"

"I believe that almost all our sadnesses are moments of tension that we find paralyzing because we no longer hear our surprised feelings living. Because we are alone with the alien thing that has entered into our self; because everything intimate and accustomed is for an instant taken away; because we stand in the middle of a transition where we cannot remain standing. For this reason, the sadness too passes: the new thing in us, the added thing, has entered into our heart, has gone into its inmost chamber and is not even there anymore—is already in our blood. And we do not learn what it was. We could easily be made to believe that nothing has happened, and yet we have changed, as a house changes into which a guest has entered. We cannot say who has come, perhaps we shall never know, but many signs indicate that the future enters into us in this way in order to transform itself in us long before it happens."

—Rainer Maria Rilke, *Letters to a Young Poet*

"To be a lover is not to make love, but to find a new way to live."

—Paul LaCour

Life Above can be precarious. It is hard, dangerous, often violent. *Beauty and the Beast* began as the story of two women who didn't know each other, but who inexorably meet because of a brutal act of violence. One of the women is Catherine Chandler, a lawyer in her father's corporate law firm and the girlfriend of Tom Gunther, an urban developer. Tom expects Catherine to be the charming, smiling hostess at his party where he is wining and dining politicians and other powerful members of the Planning Commission to garner approval for his new project. The other woman is Carol Stabler, an employee of an escort service called Mayfair, and she is most likely there as the hired date of a wealthy businessman or politician.

Initially, we see Catherine as someone who should be content, as someone who surely has everything we would consider necessary for "a happy life." But Charles Chandler, her father, and Tom, the boyfriend, both sense that something is bothering her, and it is clear from the first conversation with her father in "Once Upon a Time is Now" that she is not happy. She has a lot of money, dresses well, parties and sleeps late, but her work bores her, and the man in her life is attached more by business obligations than by affection. At this point in her journey, she knows that all is not quite right, but she is not sure why. She senses that who she has been is not really herself. Yet she does not know who or how else to be.

As a compassionate, caring woman she does know that she'd rather be talking to an old friend she meets at the party, Eve, who needs a shoulder on which to cry and sort out her personal problems, than entertaining Tom's elite circle of guests. Tom thinks that Eve is a loser and not

worth the time or trouble. They argue, and when he prevents Catherine from speaking to Eve, she responds to this outrage by leaving the party. She finally resists, refusing to submit to such prohibitions. She cannot not leave.

When she departs, troubled and angry, a man offers to help her hail a cab, and she bemusedly lets her guard down. Thinking that Catherine is Carol, the man grabs her, shoves her into a van and, along with some other men, beats her and slashes her face. They then leave her broken body in Central Park.

We learn later why Carol was the intended target of the attack. Marty Belmont, Carol's boss at Mayfair, suspected that she was going to report his shakedown operation to the police when she refused to go along with it. We must see Catherine and Carol as mirror images of each other. They are two women who have started to reject the empty illusion of a safe life Above, to risk all its false rewards by simply questioning, disobeying and resisting the men who wish to control them through intimidation and abuse. Catherine/Carol is being punished for not keeping her mouth shut. In the van, Catherine's attacker asks, "You know what happens to little girls with big mouths?" and proceeds to demonstrate.

Before finding herself below, Catherine has been restless with her life, and a process of slow agitation within her had already been set in motion. But the period Below clearly marks the end of her old life and the beginning of a new one, and her experience there serves as the catalyst for her making decisive and courageous changes.

Vincent finds Catherine in Central Park and takes her Below. Her pocketbook is later found in the park by the police, which is significant because it means that she goes Below without any of the material trappings of her life Above, without the symbolic objects which mark her as a woman who is controlled by men, without the

possessions which give her a false sense of control.¹ She goes Below with only herself after she has been physically brutalized, psychically laid bare and literally left to die. When Vincent was born, he was left to die, until some good people found him and carried him Below and gave him a life. Now, he is doing the same thing for Catherine. They become similar creatures.

Down there, Catherine finds more than a community housed in underground tunnels and chambers. Below is a mythic landscape. Joseph Campbell's description of his experience in the caves of Lascaux, France, where prehistoric animal paintings were discovered, will illuminate this precisely. Campbell says, "When you are down in those cafes it's a strange transformation of consciousness you have: you feel—this is the womb, this is the place from which life comes, and that world up there in the sun, that's secondary."² In the "womb" of the world Catherine is transformed. There she must confront her life and what has happened to her with an openness and clarity of vision she did not possess Above. A spell or enchantment, if you will, has been lifted from her. In their book, *The Classic Fairy Tales*, Iona and Peter Opie explain that such a "story is not one of rags to riches, or of dreams comes true, but of reality made evident."³ They say that, "enchantment, in practice, is the opposite to the golden dream. The wonderful happens, the lover is recognized, the spell of misfortune is broken, when the situation that already exists is utterly accepted, when additional tasks or disappointments are boldly faced, when poverty is seen to be of no consequence, when

¹ From a conversation with Barbara J. Phillips, who offered many important and insightful contributions.

² Joseph Campbell and Bill Moyers, "The First Storytellers," *The Power of Myth*, Mystic Fire Video, C103, 1988.

³ Iona and Peter Opie, *The Classic Fairy Tales* (New York: Oxford UP, 1980) 13.

unfairness is borne without indignation, when the loathsome is loved." ⁴

Catherine must face herself, her "loathsome" face, the horror of her attack, and her unknown future. And she must face her new other self: mysterious, mythic Vincent.

Catherine: "How? How did this happen to you?"

Vincent: "I don't know. I have ideas. I'll never know. I was born and I survived. It's time for you to go back."

Catherine: "Tell me it's a nightmare. That it didn't happen, it can't be."

Vincent: "It's not a nightmare, it happened and you're alive. Catherine, you survived, and what you endured will make you stronger and better."

Catherine: "I don't have your strength. I don't know how to do it."

Vincent: "You have the strength, Catherine. You do. I know you."

Catherine leaves the "womb," is reborn and survives. She resurfaces and gets a second chance at life, to do it this time as herself and not as anyone's pawn or victim. She learns how to change, and she learns how to be strong.

Once Above, Catherine is ushered into the hospital, for the world believes that a quick, external alteration, a plastic surgeon's erasure of her scars, can also erase the violence and the psychic transformation. If her face is "fixed" and painted pretty again, then the enchantment can be restored, the ordeal forgotten, the pain put behind her, and she can get on with her life as the woman the world knew before. But no alteration of her surface appearance can ever cause her to forget. Because of her ordeal, she is now prepared to reinvent her whole life. She cannot return to the old one. She cannot go back to the Chandler law firm, because people there have a fixed perception of her as the sweet, spoiled boss' daughter and she would probably not be taken seriously. For her new

life, she needs a whole new and different environment, and she gains one when she gets hired by the District Attorney.

The District Attorney's office is the best place for her to be. Catherine is given challenging, stimulating, important work. Joe Maxwell, her new boss, gives her a large amount of work to test her abilities as the strange new kid on the block. Also, she is now in a place where her compassion and skill in helping other victims will be useful and necessary. Her new position gives her ready access to the talisman and weapon of our age—information. Edie, the computer operator, becomes her friend and sidekick, and helps her in the work she has ultimately come there to do: to find and meet Carol, and bring their attackers to justice. After all, the situation cannot be completely right until she does find her. The fates of these two are still bound together.

Catherine must have thought about Carol during the intervening months since the attack. When Carol meets her, she is scared and doesn't want to speak to Catherine, but she finally comes forward because "I am so sorry about what they did to you. I couldn't stop thinking about it." Individually, they have summoned up the courage to move beyond the violence that connects them, to then meet and empower each other to act against the men who hurt them.

Learning self-defense marks the other important change for Catherine's new life. Isaac Stubbs, her instructor, says that he teaches "doing whatever it takes to come out alive." She learns to have a new sense of herself and her body, to be more fully aware of people and space around her, to use any resource as a weapon, and to keep her eyes and mind open to all kinds of dangers. Though Catherine could not, in the end, save Carol, her own consciousness has changed and her journey is the struggle to grow with that consciousness, to continue to claim it and defend it against those who want to cloud her eyes and mind again.

⁴ Opie 14.

We must stop and ask ourselves who was this Catherine Chandler at the opening of "Once Upon a Time...", or the Catherine who never knew Vincent in "Remember Love"? How did she get to be where we find her, or, for that matter, how do we explain any of the women who Catherine meets and helps in the course of the episodes? The answer to our question can be found in the episode "China Moon." When Catherine learns that Lin Wong, a friend of Vincent's living in Chinatown, is about to be forced into an arranged marriage, she speaks to Lin and tries to convince her that she does not have to marry a man she does not love to repay her grandfather's debt of gratitude.

Lin: "I wish it were as simple as you make it sound. You are not Chinese. You don't understand our ways. My grandfather is my only living relation. Everything I have been taught tells me it's my duty to obey him."

Catherine: "I don't think you have to be Chinese to understand that. I felt that way for most of my life. For me, it was my father. He always had very specific ideas about who I should be, what I should do, until somehow, in ways that I still don't understand, they became my ideas. It took Vincent to show me that the truth is in your heart and you should follow it."

For most people, especially women, living and surviving is about being molded into shape so that we willingly behave as we are expected to by those closest to us. It means we often act not in our own best interests, but in the best interests of our shapers and molders.

By following her heart, Catherine is strengthened to mold herself. This requires constant vigilance, because she must always resist and fight off the men who claim to love her, but who, in actuality, long only to possess her. To them, she is a thing to be possessed, an object to be used and controlled. They would recast her in the old enchanted form, injure her, even kill her. They see her with what Marilyn Frye, in her book *The Politics of Reality*, calls "the arrogant eye." The arrogant eye sees the

other as an extension or an appendage, as part of himself, desiring to willingly acquiesce to his will, to do his bidding. When she resists, it means that something is wrong with her. There is, however, another way to see. "The loving eye is a contrary of the arrogant eye. The loving eye knows the independence of the other...It is the eye of one who knows that to know the seen, one must consult something other than one's own will and interests and fears and imagination. One must look at the thing. One must look and listen and check and question. The loving eye is one that pays a certain sort of attention....The loving eye does not make the object of perception into something edible, does not try to assimilate it, does not reduce it to the size of the seer's desire, fear and imagination, and hence does not have to simplify. It knows the complexity of the other as something which will forever present new things to be known...The loving eye seems generous to its object, though it means neither to give nor to take, for not-being-invaded, not-being-coerced, not-being-annexed must be felt in a world such as ours as a great gift."⁵

And needless to say, Vincent and Catherine see each other with the loving eye.

Vincent stands in stark counterpoint to all the men who have claimed Catherine. Recall one of the most powerful images from *Beauty and the Beast*, used as a signature for the series. In the pilot, Vincent is leading Catherine out of the Tunnels when they come to a passage with two large pipes. He jumps from one pipe to the other, but she is afraid to. He says, "You can do it. Give me your hand." Vincent is leading Catherine back to her own world, to return to her own life. He insists on it. When she says to him, in "A Happy Life", "Let me come Below. Let me live in your world, let me try," he answers, "Catherine, you have a life Above. To leave that now, would be to turn

⁵ Marilyn Frye, *The Politics of Reality: Essays in Feminist Theory* (Trumansberg: The Crossing Press, 1983) 75, 76.

your back on who you are and what you are to become. That you must never do." He does not need to possess her. They are connected at a deeper level. "I'm a part of you, Catherine," he says, "just as you're a part of me."

The bond they share casts their relationship in refreshingly different terms. It is reciprocal and involves a transcendence of traditional gender roles. Consider their first moments together. Vincent cares for Catherine as she heals and regains her strength Below. He feeds her and reads to her and closely checks her progress. His attentions are motherly in the depth of concern and intimacy exhibited. Later, in his guiding her Above to face her rebirth, he is like her mid-wife. She is strengthened by his gentle love and in turn strengthens him. For him, he admits to Mouse in "Temptation", "It was the beginning of a new life and the end of my aloneness," and he explains to Lena, in "God Bless the Child", that Catherine opened up the world for him. Above, *she* must be smart and tough and strong, a kind of warrior who is Vincent's protector in such episodes as "No Way Down", "Nor Iron Bars a Cage", "Shades of Grey" and "What Rough Beast".

Actually, the two of them play both parts. They are equals, because they can share both the "masculine" and the "feminine" parts of themselves with each other; Vincent's emotional empathy and Catherine's physical independence strengthen and make their relationship whole. And Vincent does not feel threatened by Catherine's strength. In turn, his strength is an intrinsic part of him which does not have to be paraded to retain her devotion. Each of them is a whole creature and supports the other, thus neither needs to be all-powerful which would render the other powerless.

Vincent sees Catherine as a woman with a whole life to live and her own choices to make. He places her in a larger context of past, present and future. She, too, becomes a mythic presence.

Compare this conception of her with the one Steven Bass has in "Down to a Sunless Sea". Through his arrogant eye, she is still the woman he remembers her to be five years earlier when the two of them were engaged to be married. But he does not merely carry, in his mind, memories of her from those days. He *literally* carries them around with him. In his briefcase are photos of Catherine from five years ago. He is lost in the past, fixed there, frozen, and he attempts to freeze Catherine there, too, to own her as she was.

When Steven walks back into her life in this episode, with the news that he is dying, she sadly recalls the time when they naturally spoke of looking forward to sharing a life together. But in his mind every detail of the conversation is fresh and vivid. He buys a house for the two of them, and furnishes it according to the design they dreamed of, with special attention to the red, pot-bellied stove she once mentioned wanting. When he brings her there, he believes he is bringing her to a place where she wants to be, where she'll become the woman she was, the woman he sees in his mind's eye, the woman he possesses via photographs. When she protests and tries to run away, he knocks her down and restrains her. And all of this is supposed to be excused by his protestations, "No one will ever love you the way I love you!"

Catherine's instinct five years earlier told her that Steven was not good for her and she ended their engagement. Five years later, she still knows he's dangerous, but that knowledge has become so submerged within her that the sense of danger appears only in an explicable dream/vision of Vincent's. Vincent warns her, but she doesn't trust him because she thinks he doesn't trust *her*, as if he were playing the game of some ordinary jealous boyfriend. She chooses to be with Steven out of vestigial feelings of guilt and nostalgia for the romantic intimacy they once shared. And she fails to recognize the mirror image of herself in this episode, a battered wife who won't and can't ask for help until it's almost too

late. This lapse, this act of recklessness when she should be afraid and cautious, gets Catherine into trouble. The episode clearly demonstrates that the journey Above is precarious precisely because we feel safe among people we know and assume we can trust, but they often prove to be the most dangerous of all. They tend to see us with the most arrogant vision.

On better days, Catherine meets life Above with determination and drive as the protector and advocate of other women. The pattern is established in the pilot and repeated as the series progresses. In her journey, Catherine encounters herself again and again. She meets other women in trouble who are scared, lost or in so deep they can't even seek out help. They get caught up in that net of choosing duty and loyalty to family, boss, "tradition", the past over their own interests and safety. Some spell is on them as it once was on Catherine. And since she has been there herself, Catherine can see through their mental games, recognizes their motivations for what they are, i.e. fear and desperation, and can convince them to act to save themselves. She has learned that the true journey is not about gaining wealth or finessing bare survival, but in following your heart and finding yourself.

For Erika Salven ("Temptation"), a corporate lawyer at a firm representing a mob figure who Joe is prosecuting, and a willing pawn in her superior's game of distracting and attempting to corrupt Joe, Catherine has few kind words. Joe Maxwell has been Catherine's mentor and guide Above, and becomes her friend. When he has been nearly destroyed by Erika's machinations, Catherine confronts her, knowing the emptiness of false comfort gained by duplicity. "I don't know what you're getting from this," Catherine charges, "but it will never be enough." She appeals to the part of Erika that has not completely succumbed to her boss' influence. "There must be some decency in you or Joe could never have fallen in love with you. Is it that easy to just throw him away?... Search your heart, Erika, and if you care about Joe,

call me." Erika is later saved from harm by Catherine, and when she comes forward to save Joe explains, "I got lost, Joe. I don't know if you can understand that."

Catherine has been lost, as we all have been, but empowered and encouraged by Vincent's love and wisdom, so she finds the true way along the perilous, unmapped road Above. It does not end when one finds oneself, for such discovery is a lifetime's process, and we indeed discover ourselves best when we risk seeing others and touching their lives. She journeys with her heart as the compass, and feels both the joy of self-discovery and the quiet horror of knowing the others are lost, forgetful, far from home. With the spell lifted comes the clarity of vision which beholds not merely the vivid, wondrous beauty of the world, but also its beastliness, its true monstrous character. We said before that life Above is hard and dangerous, but like Catherine, we must never hide from it or lose hope. Like her, we can be champions and heroes, because old, familiar molds can be smashed, new lives can be forged and because, like a dark, untried territory, courage can be explored and learned and made a part of us.

A Tale of Two Beginnings...

by S.A.Wiltse

A scientist once called the human brain "the enchanted loom"—an apt analogy as well for series production — a process just as complex and magical for being the product of human minds. As editor of "Pipeline," I'm usually more involved in the everyday weaving of the fabric than in the content and substance of the finished episodes themselves. When Ed Gross, editor of this Guide, asked me to step back and "look at" the whole of *Beauty and the Beast*'s third season as a finished work, I jumped at the opportunity. As I see it, it is "A tale of two beginnings..."

This television series always had pretensions beyond itself — a reach exceeding the grasp of what the all too commercial medium is capable of. We expected a great deal of *Beauty and the Beast*. The greater the expectations, the more likely the rewards and, yes, sometimes, the disappointments. But as long as the former could be enjoyed and the latter forgiven, most found the joy well worth the angst. And angst was certainly the word for loving something that even "Murphy's Law" couldn't kill ...despite repeated tries.

Beauty and the Beast was born out of disbelief, the very completeness of its pilot episode, of the entire first season itself (which literally finished up with a "happily ever after") belied any confidence in the show's extended survival. Like most viewers, the creators themselves must have thought that *B&B* was "too good to last."

That the second season even came about, writers' strike and all, seemed miraculous. In it the world Below was made more real. The Romance evolved toward a relationship, though one that hardly moved two steps forward for every two steps back. The season might well have been entitled, "what to do after a happy ending and still avoid a honeymoon." The

novelty of the network edict "never to kiss" began to wear a little thin after so many near misses. It was becoming clear that the very completeness of the first season hampered the second. As for the prospects of the third, the romantic heart of the series would have to remain a simple paean to a perpetual stalemate or, as Ron Perlman once coined it, be transformed into "Married with Kittens." Even at that, neither path could be followed for very long.

"The Rest is Silence" was nearly too prophetic an end to the second season, as lack of network support, and the subsequent revelation of Linda Hamilton's request to have her character killed off, leaked out during the summer of '89. But with all this price paid in adversity, what was bought was nothing less than rebirth —a new beginning where storyline, characters, and relationships all benefitted from the experience of the show's past life. There were structural weaknesses within the format in need of repair. Specifically, a redefinition of the relationship that had gotten "too far along" and was destined to end in any case (due to Linda and baby-to-be, et al) ...and an improved ideology for the society Below, which in keeping itself apart from a world that it was nevertheless dependent upon was in danger of hypocrisy. Post-arc third season, the "new" beauty, was what the show could, perhaps should, have been all along.

It's more than a little ironic that after being snatched from the jaws of cancellation and weathering some of the most scathing press and fan reaction in memory, it was the third season that was the one designed with perpetuation in mind. Even more ironic that after going through the most elaborate setting of scene ever attempted — a 10-hour-long transition from one incarnation to another — the series as it was intended to continue was finally aired (out of context and with no fanfare) by CBS as summer slot-filers in July '90.

But what could Beast be without our Beauty? asked fans all through the fall of '89. "Catherine in *Absentia*" (on a distant unseen assignment, permanently kidnapped, in coma a.k.a. "Sleeping Beauty and the Beast," etc.) would have been a romance on permanent hold, like a hostage situation where loved ones never know whether to hope or mourn. A "Catherine Clone" offered no new solutions and would have distracted the viewer with comparisons between actresses and acting styles. In any case, the character was written with Linda in mind, and the unanimous consensus of staff and crew was that Catherine should remain "hers." Ron Perlman himself was reputed to be especially adamant that a Clone was "out of the question."

The final decision was made apparent when the two-hour episode "Though Lovers Be Lost" aired December 12, 1989. This was the first step onto a bridge between past and future. "Loyal" from previous seasons came to it with trepidation; not knowing, once crossed, where the span would lead. After the comforting original credits ran for the last time came what was increasingly emblematic of fannish fears. The shock of the second season retrospective with its driving beat and wailing guitar did not bode well. Nor was the discovery that it was to be Paracelsus that reintroduced us to the character of Vincent: "He's beyond man. He's a god. A warrior. But he tries to be a man and in that denies his own greatness." In answer to "Am I a man?" and "What is that part that is not?", the recap plunged into the violence and threat to the character's safety and sanity embodied in the "trilogy" episodes.

But what followed was almost as much of a shock for its gentleness. Catherine's relationships are re-established one by one, and Vincent rediscovers her all over again. A full 20 minutes are devoted to *why* Catherine will be missed, as well as the last memories

she will leave behind with the people she loves and who love her. That is until a small, innocent-looking book, an object that curses any who come in contact with it (Joe Maxwell being a near miss), makes its explosive entrance. Once Cathy possessed that harbinger of destruction, she carried her destiny in her hand ...and within her that which would be her legacy. As she contemplates the prospect of that new life, we hear the same strains that well up and engulf the season's all too premature end in "Legacies."

Too quickly it is over; symbolically, Catherine gives Vincent a new journal. Their last time together is sealed with a hug. (One begins to realize the challenges that were being faced, not to mention the ingenuity employed to blend the requirements of the network powers-that-be with the vastly dissimilar visions of each writer, each director, each actor.) The "bond" is long since broken, but it is shown not to be a necessity of loving, which of course it never was. Catherine can now have secrets, and also be imperiled while Vincent calmly strides through the Tunnels unaware — like a deaf man who cannot hear cries for help.

Those who cannot even watch what follows because the episodes are too sad or too intense, are truly missing out on something. They are also paying this last season its greatest compliment. Even if making our hearts feel or our minds think is, as one fan put it, "manipulation," still, that is what we have asked of every art form since Shamen painted caves. There is nothing to defend in doing this well. The cruel ironies that fate has a habit of mocking us with, the cycle of grief, renewal, and triumph are truths verified by our own lives ...and they are there in the "Arc" preserved as if in an amber of fantasy. Fantasy complete with damsels locked in towers, heroes chained in dungeons. Is this the Greek Huntress meets Aslan, Romeo surviving Juliet in Middle Earth, a quest for Holy Grail in business suits and stretch limos? As legend,

the "Arc" could as easily have been set in an environment of enchantments, evil sorcery, white magic. The present-day setting was incidental ...but compelling.

The Beast is made mortal by Beauty's kiss, human by her loss, a man by the gift of their son, a father by the example of his father.

With "Walk Slowly", the new credits rolled for the first time, and for a moment the dark prophecies of Vincent as hirsute avenger seemed to be coming true. But instead, what followed was grief laid bare, written and acted as only it can be—from experience. Is there anyone who did not shed tears over their own saddest memories so vividly retold? It indeed takes courage to love, for there is always risk. The risk of not being able to say good-bye, of knowing what could no longer be shared, knowing what might be lost and knowing too late all the things that might be left unsaid. There is, after all, no guarantee of an epilogue when all is said and done.

This is where Vincent's odyssey begins. Each "teaser" (long known for their tendency to serve up red herrings), not to mention each recap of the previous episode, played up any violence and gunplay that could be found, thus bracketing each episode in terms that prevailing wisdom obviously thought the 'lowest common denominator' could appreciate. Unfortunately for anyone not acquainted with the continuing story or otherwise kindly disposed, this would lead one to assume the worst and expect the least. The Arc deserved a better reputation.

But nevertheless a page turns to a new chapter, a second beginning unfolds. Like the truth of Gabriel's ring, the story leads back to itself as if in a mirror, and in that reflected image, the roles are reversed. It is Vincent who is found near death and saved. And Vincent who becomes catalyst and inspirer for yet another, as Catherine was for him. Were this all, it

could easily have been enough, but it would be ordinary by comparison. All truly epic journeys lie within. It is the characters themselves that are traversed here, each one's "truths" discovered and tested.

For Joe Maxwell, his quest at first is only to see justice done for Cathy's sake, little realizing that it would implicate and finish his own mentor, Moreno. The lessons learned are no less valuable for not having been practiced by the teacher. Joe's triumph is not only over grief but over disillusionment.

Elliot Burch, the last known possessor of the "book," is already obsessed with Catherine's death long before Vincent appears at his door looking like the "Ghost of Christmas Future." Even without this spirit pointing out the way, Burch's fate was already foretold in "Ozymandias," episode and poem. The sheer scope of Gabriel's evil: "You ever kill a man? You ever kill a man just to make a point? Ever kill 200 men just to make a point?" overwhelms, becomes Burch's "lone and level sands."

Like a temptor in the desert, Gabriel knows upon what weaknesses to play, "You've come so far. You've pulled yourself up out of the dirt halfway to the stars. Do you really want to throw it all away for the sake of a woman who never loved you? She told him everything about you. She told you nothing about him. Your dreams meant nothing to her. She loved him and she bore him a child. I didn't take her away from you Elliot, he did." The "Judas card" is played. But a man is not his name, nor is he the towers he has built to outlast eternity. Just in time, he realizes. No body is found.

Gabriel himself defines Vincent as his brother when in truth he is his antithesis. Who was it said that the opposite of love is not hate, but indifference? Why is it that evil fascinates? Because if we didn't notice it, there would be far more of it in the world than there

is? Or is it because being rid of one's own moral ballast, shrugging off the very responsibilities that loving requires of us, seems alluringly like the ultimate freedom?

According to Gabriel, his truths are simple: "Their fear will build your castles, their greed will make them slaves. Look when they close their eyes, push forward whenever they pull back. Eat the meals they dare not taste. The power will come so easy. Century after century, the truths never change." Indeed, these truths have served Gabriel well, he is the arch-manipulator, a master of the remote. Or was it Hitler that said, "Prison is a place to grow stronger. You can rule the world from a prison cell. I own nations. In the end, I always win." And in "Invictus", Gabriel does win, if as he contends: "Life and death make a perfect circle like a ring that has no beginning and no end. The serpent eating its own tail forever. Violence feeds on violence, murder on murder, vengeance on vengeance, century after century through all eternity."

"This is Catherine Chandler's gun."Bon Appetit!

"Excuse me sir, but which of you is the captive here?" The beast in a cage, fettered to the memory of Catherine, the love of her child, the kinship of a Father, the guardianship of an entire community? Or the man freed of all compunction, whose only obligation is to himself, who is owned by what he owns and who kills all that he comes to love so as not to risk its perfection? That Vincent can still love is his salvation. That Gabriel loves at all is his downfall.

Into this comes another form of dispassion. A character Sherlockian in her deductive powers, even though in practice the tools of her science (Behavioral Criminology) are empathy and imagination. How does a sensitive survive in a brutal world? Can one make one's way with kindness, openly, and not be victimized by harsh reality? What better shield than cool resolve,

a smiling cynicism, and an endless supply of other lives to escape into.

Resentful of the distraction, Diana still cannot resist feeling Joe's pain and frustration, reading Maxwell's mind aloud as she confides her own quest of the moment. Joe asks whether all her cases are "like that for you?" One look and you know that caring too much is something that they both have in common. (A look at Diana's abode is yet another commonality. From the paper-strewn desk to the Post-it-plastered light, the cup of pens, even the bulletin board and computer, though many may have graduated from cinderblock bookcases by now, isn't this *your* home and/or office? It certainly is mine.)

Like painting a portrait with the subject missing, Diana immerses herself in Catherine's surroundings, haunts them like some benevolent ghost, begins to sense that there was more in Cathy's life than Diana *can* imagine. "See, I try to live inside of other people. I surround myself with them and penetrate their minds. And sometimes, most of the times, what I see frightens me. ...All I have is a smattering of facts. A seed. Sometimes they take root in my imagination." Vincent perhaps begins to understand her fascination with him as he replies, "But there was no imagining me."

"No," she answers and later adds, "I can only imagine what it would be like to love someone like that. Or to be loved like that." To which Vincent counters, "And I can only remember."

Diana's obsession with each case, the vicarious existences she has led have robbed her in some ways of her own. Her semi-live-in boyfriend, tiring of the neglect, finally revolts. But with Catherine's murder to solve, so many questions left unanswered, it's no time to take stock of one's life. But through Catherine, Diana becomes a protagonist rather than just an observer. She has captured Diana's imagination, laid

claim to her heart. This case, this Vincent, has become part of her: "I dreamt of him again last night. Strange dream. I held his face close to mine. But he couldn't see me. I spoke to him, but he couldn't hear me. I was with him, but he was alone. Impressions, am I finally losing my mind? Probably. It's carried over into me in these last few days especially."

Vincent winds up saving Diana from harm when she is drawn back into the Tunnels to look for him. He doesn't appreciate the *deja vu*, nor being forced to take yet another life to save one. "So, now you've seen," referring to the familiar carnage, as if she were simply out collecting another event for her bulletin board. "You should have stayed away."

It is through the challenge of Diana's commitment that one sees the state of Vincent's mind. To him, he himself is such an imperfect protector as not to be worthy of loved ones or friends. Their sympathy is worse than isolation, because he can see all too well that his pain hurts them too. There is no solace, no hope. At this stage, Vincent would risk the responsibility of yet another life, another love, about as much as a man burned wants to risk further flame.

"Vincent, it's not your fault. You can't continue alone in this."

"I am alone."

"Then you'll fail. What chance do you have in a world where you can't even show your face? I can help you."

"I cannot accept that responsibility."

"You are not responsible for me."

"I loved her. She was my world. But I could not protect her from everything."

"I am not Catherine."

"Diana!"

"You need me." "No."

"Please." "You must forget me."

"I can't."

"...Then remember me as you would a dream," as he disappears into the light of the Tunnel World, as Catherine once did into the light of the world Above.

Finally, Diana confronts his debilitating despair after he destroys a drug lab which might have led to Gabriel.

"Vincent why? If you didn't know, why did you do it?"

"I had a friend. His name was Rolley. I did it for him."

"And did it help him? Is he better now? Vincent, I've been there too and this is not the way."

"Then where is the way? What would you have me do? He has my son! And I have nothing but these." Holding up his hands.

"Those can't help you find your son."

"They can make Gabriel bleed ...night after night... until..."

"Until you kill him or he kills you. By then it won't matter who wins, Vincent. What kind of father do you want your son to have? You continue alone in this, you are going to lose everything."

"Where is the hope, Diana? Where is the hope?"

It is through Rolley that Vincent discovers fatherhood and Father begins to realize what it was he fought from the moment Catherine and the bond first endangered his son. The conversation might well have been with himself, as Father laments, "He's gone. I did my best to stop him but I fear he may have gone back up above."

"There's nothing for him up there but death. You know that."

"So does Rolley... And if you do find him, what are you going to tell him that he doesn't already know?"

"Am I meant to stand aside while he's killing himself?"

"If that is the choice that he's made... You can't be with him every moment, Vincent."

"I am with him every moment. When he destroys himself, he destroys a part of me."

"This is what it is to be a father." It is what it *has* been like for Father all along, but only from within the Arc has he come to grips with it. To be totally protecting, even for the best of reasons, is wrong for a son and a society. When does shelter become restraint, sanctuary itself become a prison? Jacob Wells' truth is somewhere between both worlds.

From this lowest ebb, hope sings in the unsteady crest and fall of a Moonlight Sonata. The quest becomes as much for the child in his own right as it is a quest for that last vestige of Catherine still bonded to Vincent. Father observes, "So this isn't really about Rolley." Vincent replies, "It's about all the lost children." It is at that moment Vincent becomes a father.

Caring is a surrender, not an imprisonment. Vincent will not easily deal with his own imperfection as a protector, but he will not shrink from the responsibility. There is no doubt that he will, slowly, cautiously, risk love, even loss, again. Even in chains this is Vincent's freedom. Death, despair, rage will no longer have dominion. Vincent's truth is that he can still love.

As the Arc finishes, a page turns, and yet another chapter is revealed. The "Naming Ceremony" of Little Jacob was not originally to be a hasty afterthought edited onto the end of "Invictus" but a prelude in its own right to the rest of the season to come. The scene was to be savored in full at the beginning of "The Reckoning." The words are Father's: "Together we have weathered a storm, a great storm, which at times I feared might never pass. Finally it did pass, after much sorrow, and loss, the time of darkness has ended, bringing us to this day, allowing us a time of peace and rejoicing. ...It has been said that the child is the meaning of life. The truth of that has never been more

apparent to me than it is on this day when we celebrate this new life that has been brought into our world."

Also into this time of rejoicing come old friends: One offers a bright future from out of the past. The other offers a present inured in past tragedy. ...Peace in series television is, after all, short-lived out of necessity.

The seeds of a relationship sown years before suddenly grow from pleasant surprise and fond exchange. Like the first greenings of spring that seem to burst forth in full flower from beneath the snow, like those things that just seem meant to be simply because they happen ...Father falls in love. Her name, is Jessica.

But yet another opposite relationship is also revealed, another kind of love touched upon, one that paints the living in the ashes of the past. Here there is no present to reside in, no choices to make but to cling to a memory and join it in oblivion. This is love as mindless obsession, one that can only fulfill itself by making the past "right." His name, is Gregory.

But these are episodes full of choices, consequences, and parallels — each one reflective on all the others and on the series as a whole. Son becomes Father and Father is counseled as if a son: "Father, whatever path you choose know that I would help you follow it. ...Think of the joy, think of the possibilities..." This palpably older, wiser Vincent contrasts with his Father. Jacob is as young as his own wonder at being loved and being in-love all over again.

But what wrenching choices love makes necessary. What is best, which path is the one to a happy life for those loved and loving? As has long been suspected, there is another who has secretly loved this tunnel patriarch all along. The revelation of Mary's past choices makes clear that sometimes, selflessness is no safeguard against regret.

Diana is introduced to the world Below (given the tour as so many fans have). Imagine what has been

unimaginable, imagine feeling like Alice having stepped through the looking glass. Imagine being a black sheep of sorts to your own family, an enigma to your friends, doing a unique job among co-workers that rarely appreciate a versatile M.O. or a loner.

Something which has always been both your talent and your curse. Now imagine you are accepted in that world beyond where you can imagine. It is Vincent who assures, "You felt welcome because you are welcome. Whenever you need a home or a place to rest, these tunnels and chambers will be kept warm for you by friends." Diana will never be able to look at her world, her own life, the same way again. What choices will she make?

Very few decisions are actually made within these two last episodes. They establish more questions than answers, ones that positively ache to be resolved. (The very stuff of which series are made.) As to the old central theme, "Will they kiss?", it has been replaced with a much more complex issue, a veritable obstacle course of inhibitions that will take far longer to resolve and/or reach a romantic impasse. Diana has obviously been in control of her own life far too long to relinquish it easily to love. She hardly understands the depth or ramifications of her commitment to Vincent and his search for the child. She is virtually adrift without that purpose. "Sometimes I wonder how all of this can be happening and whether I even belong here or not. Your world is...I don't know where I'm going anymore. I don't know where I'm going to be tomorrow."

Vincent, on the other hand, has all the purpose he needs for the time being in Little Jacob. As for Diana, one cannot read in his expression what or whether he can feel anything through all the layers of emotional armor that protect his lingering pain. Glimpses and hints are open to interpretation. Like Father when the Tunnel World began, the world above, even happier

memories of it, seem lost to him. Vincent looks out over the skyline from Diana's rooftop: "I'm remembering how I once loved this city at night. Imagined myself a part of it, saw stories behind each and every light."

"And now?"

"Now I am a stranger here."

"You found Catherine in one of those lights."

"And lost her in another."

What of this second beginning? I can not believe it to be an end. Diana put it best, "I'd call it imagination. Look, if all you're willing to see is what you've seen before you're gonna miss half of what's going on."

III

The Complete Episode Guide Above & Below

FEATURING THE COMMENTARIES OF:

GEORGE R.R. MARTIN
HOWARD GORDON
ALEX GANSA
DAVID PECKINPAH
P.K. SIMONDS, JR.
SHELLY MOORE
LINDA CAMPANELLI
VICTOR LOBL
GUS TRIKONIS
RICHARD FRANKLIN
ALAN COOKE
TONY JAY
RON KOSLOW



The B&B Episode Guide

by Edward Gross

The following episode guide for all three seasons of Beauty and the Beast is presented primarily through the eyes of writer/producers George R.R. Martin, Howard Gordon, Alex Gansa, David Peckinpah, Shelly Moore, Linda Campanelli and P.K. Simonds, Jr. and directors Victor Lobl, Gus Trikonis, Alan Cooke and Richard Franklin.

An Introduction

Beauty and the Beast, the television series, owes its creation to an off-the-cuff conversation between former CBS Entertainment President Kim LeMasters and a dinner companion. A fan of the original Jean Cocteau film, LeMasters felt that the fairy tale would loan itself perfectly to a weekly series. The trick was to find someone who could translate his idea in such a way that it would work believably for the television audience. Reportedly, he went to numerous producers, including Kenneth Johnson ("V", *Alien Nation*), but eventually struck gold with motion picture writer/producer Ron Koslow.

Koslow, whose screen credits include *First Born* and *Into the Night*, came up with a concept that would juxtapose the classic fairy tale upon a modern setting. In the series pilot, assistant District Attorney Catherine Chandler is savagely beaten and slashed by a group of punks who have mistaken her for someone else. Left to die in Central Park, she is found by a noble lion-man named Vincent, who brings her to the world that lies beneath the streets of New York. As Catherine heals, a psychic connection is struck between them and that, in turn, transforms itself into an eternal love. The ensuing series chronicled that love as Vincent provided his own brand of aid to Catherine's world, while she did what she

could to help those Below. The couple loved each other as best they could in a world that would never understand them.

Said Koslow in the show's press notes, "What we've tried to do is create a compelling, contemporary version of the original story, centering on a new mythic figure--an interesting kind of urban hero. We also wanted to tell a classical love story in a contemporary context. *Beauty and the Beast* affords us the opportunity to do just that, given the insurmountable obstacles which stand in the way of a complete relationship between Vincent and Catherine. We now have a chance to explore this kind of romance on television, with all its impossibility and longing. The relationship between Catherine and Vincent will be continually challenged by the fact that Vincent will remain who he is--a perfect man--ironically, Catherine's perfect soulmate--trapped in an imperfect body. The power of his character lies in the fact that he's a survivor who accepts who he is, and continues to move forward."

The vast underground realm, as portrayed on the series, is an extrapolation on reality. Beneath the streets of Manhattan are underground caverns, rivers and miles of tunnels, the original purpose of which was to serve as conduits for steam, water and electricity. "Several years ago," Koslow said in the press notes, "I read an article which described people who were living in the steam tunnels below the Waldorf Astoria in Manhattan, who were getting their food from the dumpsters behind the hotel restaurant, and generally living off that which was disposed of in the world above. Since then, I have wanted to do a show which could incorporate the various textures of New York City, from the upper east side to the halls of power, the public institutions and, finally, this whole subterranean secret world below the streets."

And thus *Beauty and the Beast* was born, with Linda Hamilton being signed to portray Catherine and Ron Perlman as Vincent. The pilot, directed by thriller

filmmaker Richard Franklin (*Psycho II*, *Cloak and Dagger*, *Link*, *F/X 2*), was a unanimous success for the network, critics, cast and crew, and public. The question was: where would they go from there?

"The difficulty," Franklin said at the time, "I think they're going to have is that *Beauty and the Beast* is a fantasy that sustains through to a transformation. That is, the Beast turning into a prince. Now the longer the show goes on, the longer they're holding back on that transformation. I'm not saying there are plans to *ever* have him transforming into a prince, but there is a big payoff in the original film and story, which is that he turns into a prince so that everything turns out happily. The difficulty in doing the show week after week is that he can't turn into a prince at the end, so the stories are always kind of open-ended and the relationship between Beauty and the Beast is not moving towards a conclusion in the same way that it does in the original."

Where to go from the pilot is a question that was constantly on the mind of the show's creative team.

"That was certainly a question, and it was one question I posed to Koslow when he first called me," explains Martin. "I could see from the pilot that there were ways to go that I thought were very interesting, and there were ways to go that were not very interesting. I think there were certain elements from the network right at the beginning that regarded us as a hairy version of the *Hulk*, with the obligatory rescue at the end of the fourth act and that kind of stuff. If we were going to be primarily an action/adventure show oriented towards children with an obligatory beast-out at the end of the second act, and a major rescue at the end of the fourth act, I really didn't want to be involved with it. But from talking to Ron, it became clear that his ambitions for the show were very high and that he regarded it as adult-oriented drama, rather than formula action/adventure. That was one of the factors that changed my mind, and determined that I

would take a crack at it. Then, once we were out there, determining which way to go was part of the challenge.

"There were various stages in the development of the show," he adds. "Early on, of course, the network was kind of putting us precisely in the direction we didn't want to go, formula action/adventure kind of scripts. They were putting restrictions on us in the first season which we labored under that were kind of difficult, including the most irritating to me: they didn't want to see any other people in the underworld. Initially, the network saw it as a cop show with a hairy hero who saved people at the end. I think there were always elements at the network that thought the tunnel people were kind of strange and didn't quite know what to make of them. Of course from my background, the tunnel people were precisely the elements that interested me the most; that whole tunnel society and the world down there, Vincent and his origins....the fantastic elements. Thankfully, we were finally able to break through when the ratings were strong enough and we earned a little freedom to do what we wanted. These battles are worth fighting, because sometimes you lose them for a while but eventually the tide turns. In our case, that turn came in the middle of the first season with 'An Impossible Silence' and 'Shades of Grey,' in which we were finally able to introduce the underground community in the way we wanted to."

Alex Gansa adds that he and writing partner Howard Gordon loved the pilot for the series. "Compared to the other drek we had been seeing in reference to work possibilities, it was amazing and incredibly different. At the same time, we didn't know what we were going to do with it. Since *Beauty and the Beast* was a transformation myth, and there was a transformation at the end of the pilot in that she accepted him, it became very difficult to know where the show would go from there. There were a lot of questions about the kind of longevity the show would enjoy.

"Ideally, I think *Beauty and the Beast* should have run for eight or nine episodes and told a very coherent story. As is the nature of television, we had to stretch it out and it just became too much. We would hear freelance writers come in with ideas, and the dearth of good ideas was just astounding. So we were all banging our heads against the wall, trying to come up with stories. Also, at that point it becomes a marathon. After a while it becomes a struggle for mediocrity, and that struggle's not a very fruitful one, personally or professionally."

For Gansa, the most exciting aspect of the show was developing its direction following the pilot. "That was the best time, because nobody had any idea what we were going to do, nobody knew what to expect," he says. "It was the most excitingly creative time I've had in Hollywood, only because the show could have gone in any number of directions, most of which would have been horrible. The way it evolved was very exciting."

Season One

The first regular episode of *Beauty and the Beast* was "Terrible Saviour," in which a subway vigilante is purported to be a lion-creature who slashes criminals to death. While it turns out to be the work of the leader of a Guardian Angels-like organization, for a brief time Catherine believes the perpetrator might be Vincent.

"I always think of this one as 'Terrible Angel,' because that's what we called it until the legal department got nervous, thinking the Guardian Angels might sue us for using 'Angel.' It's not one of my favorite episodes," notes its author, George R.R. Martin. "Some of it was my fault. I think I was a little too ambitious. Despite my experience on *Twilight Zone*, I was still relatively new at writing for television. When you write books, you have an unlimited special effects budget. The initial draft had a climactic battle on top of a moving subway car, as Vincent and Jase hurtle from car to car and fought with each other. This would be great for a \$20 million movie,

but it was not doable on our budget. In fact, the whole script posed production problems for them. There were no real subways that we could shoot out in Los Angeles, as we soon discovered. We were fortunate enough to find a standing subway set for an exterior, and an interior car that we borrowed. We had to fairly curtail some of the subway material, which was strange for an episode about a subway vigilante.

"The very first shot when you see the shape rushing down the car to kill the first two people," he adds, "I think most people recognized it was not Vincent, which was not the intent. In the teleplay, I asked for a strobe effect, with the lights in the car going out, so the only light would be coming in through the windows as the car shoots through a lit station. Most of that scene should have been played in darkness or near darkness, and the idea was to create the *possibility* that it was Vincent. Now, three years into it, it seems like a ridiculous possibility perhaps, but you have to remember that at the time neither the writers nor the audience nor Catherine knew Vincent very well. So the dilemma, Catherine's fear of Vincent's ability to kill, I think was still something that could be played. That was really the thematic point of the script."

Says Howard Gordon, "Catherine had just met Vincent, and while she had an undeniable connection to him, there was a fear of him as well. 'Terrible Saviour' was born out of an exploration of that fear. This man, who she'd seen rip apart three men in the pilot...how dangerous was he? What other circumstances would bring out that kind of rage? When she actually suspects he might be the killer, which is just a momentary thing, it breaks Vincent's heart. He basically leaves it to her to decide. He doesn't deny her suspicions, because he knows it has to come from *her*. I think the episode could have come out better. I think even George would admit that there was a slightly cartoony element to it. But it moved, there was some good action in it."

"Not my favorite episode," adds Alex Gansa, "and I don't think it was anyone's. Largely because the final confrontation between Vincent and Jase was just anti-climactic. It was also at the very beginning stages when we were trying to find out what stories would work. I thought there were some wonderful things in it, but I think the whole thing got muddled. What was interesting was the whole nature of vigilantism and what place it had. And how it relates to Vincent as a character and the nature of his ripping people to shreds. Was there any ambiguity or greyness about what was going on? I just thought that got lost and muddled in the context of the story. Another problem is that we were always walking this line of not only how much does Catherine fear Vincent, how much could she love him? What were the boundaries of the relationship? I think we always erred on the side of safety, unfortunately. I think that was a big problem second season as well."

The show's director, Alan Cooke, notes, "I thought the script was an interesting one that gave a very good possibility of the mythic parallel because you had the two monsters, as it were. I thought it was a particularly successful link there. The Jason Walker character was most interesting to me, and formed a very nice reversal....mirror image....of the Beast. The Beast is fierce on the outside and very gentle within, while Jason was the other way around."

Martin feels that if "Terrible Saviour" served any purpose, it helped create a little more of the underground's reality.

"It introduced the Whispering Gallery, which was the first kind of really magical chamber down there," he explains. "If you look at the pilot, which is all any of us had seen before, there are tunnels down there, subways, sewers and steam tunnels--essentially very realistic things. When I invented the Whispering Gallery, it was a deliberate attempt to make that underworld a little more mythic and a little more extraordinary. I wasn't sure it

would be accepted at first. I was concerned that the network would not want these wonderous semi-magical chambers under New York, but fortunately everybody greeted the notion with great enthusiasm. Subsequently, I added some chambers myself, Ron Koslow added the waterfall chamber, I came up with the chamber of winds, Howard and Alex came up with the crystal cavern. There was a process of that world growing. It was very organic in a sense; we were all sort of feeding off of each other once we gathered together for our story sessions. It was not a case where we sat down one day and said, 'Let's plan this world' and got out this map drawing thing."

"We had a few odd lapses in continuity if you're a real stickler. In those scenes in the Whispering Gallery, Father walks in and his first line is, 'The children have told me of this place,' like he's never been there before. And Vincent sort of explains to him how it works. Clearly, the dialogue as established in the script is that Vincent played here in his youth, but it was sort of a secret place and Father never came there. Of course as the series developed, people started passing through that area every time they went to the bathroom. Clearly, it became--geographically--one of the closest of the magical chambers to whatever underground areas our people lived near. There are a lot of scenes that take place there, which makes the dialogue in that first episode rather unsmooth. It's just the way things work."

Catherine starts to fall in love with Elliot Burch in "Siege," in which the real estate magnate, unbeknownst to her, is having a gang of punks try to drive a group of elderly people out of a building whose property he wants to purchase. He is not aware of the fact that said punks are terrorizing the tenants to the extent that they are, and it is up to Catherine and Vincent to set things right. Naturally by episode's end, Catherine realizes that Vincent is her true love.

"I thought 'Siege' represented the proper balance between Catherine's life and Vincent's life," says David

Peckinpah. "It also introduced us to Elliot Burch, and I think Edward Albert, Jr. did a fabulous job and became an very important player."

Comments Gansa, "'Siege' was one of my favorite episodes, mostly because the Vincent and Catherine stuff was just so fantastic. The rest of the material which had very little bearing on the relationship was just the excuse with which to bring them into contact. All the shows had a conventional TV aspect, which is what we called the 'shoe leather,' and that was hopefully leading to some kind of moment between Vincent and Catherine. In 'Siege,' it was the old people. It made the network more comfortable with what we were doing. They could see familiar aspects that they could understand."

Gordon notes that "Siege" was "a very successful episode. It introduced Elliot Burch and what that show did, thematically, was deal with the impossibility of their relationship and the inevitability that she would eventually have to pursue a life with someone else. I think that show did it really, really well. But how many times can Catherine and Vincent be jealous, and how many men can Catherine go out with before it reduces the entire relationship?

"One of the things we tried to do from the very beginning," he elaborates, "was counter-point the world above, and that world was the glitz world of Manhattan, the Ivory Tower. Elliot Burch also came out nicely in the episode."

In "No Way Down," Vincent is blinded in an explosion, and captured by a group of low-lifes who proceed to torture him.

"Program standards didn't want us to make the episode, because they thought it was too violent," explains David Peckinpah. "They thought it would scare children and that it was putting Vincent in a jeopardy situation that was too intense. Actually, the look of it was great, resembling a Walter Hill movie. It was also the highest rated episode of the first season. In a strange way, I think

it was 'No Way Down' which prompted them to go with more violent stories, because of the ratings. When they reran it, the show did a big rating as well."

Howard Gordon says, "That was a remarkably popular episode and it also ran \$400,000 over budget. At the time, we didn't know if we were going to be on the air, and the way the show was financed, that was a terrible burden. I think it came out really well. Again, we were trying to find interesting stories to tell. This was probably the first parable. Straight up action with a lot of tension, dealing with this kind of mythical gang."

"An episode that almost killed us," laughs George Martin. "It went enormously over budget. Originally, the fourth act climax was set in a cemetery, and we couldn't find a cemetery that would let us shoot at night, and shoot guns off and set off explosions. Understandably, some cemeteries are fussy about that. We found cemeteries that would let us shoot during the day, cemeteries that would let us shoot at night, cemeteries that would let us do special effects, but none that would fit all of those criteria. Tom Wright, the director, had filmed a *Max Headroom* in a place down in Long Beach which was an old, abandoned men's athletic club. A tremendously atmospheric old building. The script was rewritten to fit the athletic club, and because of all the night shooting (which is very expensive) it was running over budget anyway. It was only the fourth episode and the crew was quite new and we weren't used to doing things. When we actually got down there, someone started the rumor that the whole place was filled with asbestos, and there was a crew walkout and we lost an entire day's shooting, and that is enormously expensive--a couple of hundred thousand dollars down the tubes, and various grievances were filed against us. Well, in point of fact, later investigations showed that there was no asbestos in the building. It was a complete fabrication."

"We very rapidly shifted to a third location the following day, and we wound up in an atmospheric closed-up bank building. The whole thing produced an episode that was like \$400,000 over budget, the most any episode ever went. Nonetheless, it's a show that I think turned out very well. Tom Wright did a terrific job directing it and we had some wonderful guest stars."

"I hated that episode," proclaims Alex Gansa. "I know everybody loves it, and thought it was fantastic. I was just appalled at the violence in that episode. I just didn't buy that group as a gang. It seemed to be very farcical. Put it this way, at the time we were doing it, I couldn't believe that this is what the show was going to be about. I had envisioned a completely other vision for the course of the show, and it staggered me to see this. I saw the show going a much softer route, much less violent and much more romantic."

"*Masques*" was *Beauty and the Beast*'s Halloween show, representing the one day a year that Vincent can walk the Earth among men. He and Catherine get mixed up with an Irish poet, and the terrorists out to kill her.

"When I came on the show," explains the episode's writer, George Martin, "I came in with two story ideas. One of them was '*Masques*' and the other was '*Terrible Angel*'. '*Terrible Angel*' had jeopardy, a subway vigilante and all that. I wanted '*Masques*' to be very different, and I wanted it to be a very romantic, kind of magic episode with mystery and the pageantry of Halloween night. I didn't necessarily want a strong jeopardy element in it. I wanted to make it almost picturesque, with Catherine and Vincent out on Halloween night and encountering the strange sights of New York City, seeing parts of the city they'd never seen before--little moments of romance and little moments of humor, mystery and action. But the network was still coming down very heavily at that end and they said, 'No, you have to have jeopardy if you want to do this. You have to have guys with guns.' I was initially upset about this and we had some arguments

about it. I said, 'Wait a minute, you got me out here to write this under the premise that this was going to be adult drama, not formula action/adventure, and suddenly we have the formula. I don't like it much.' I kicked and screamed, but ultimately the network was very insistent on that, and of course that came down through the studio, Ron and so forth. So, I went back and had to come up with an action subplot, and that was the Irish question.

"When I did come up with the Irish plot, that was going to be the episode where I introduced Devin. I had that notion of a Devin character in mind right from the beginning. The early storyline had the party being held for this world famous journalist, and Father having a strange, cryptic conversation about when Vincent wants to go. You realize there's a past with this person, but you don't know quite what it is. Then, Vincent goes up and confronts Devin, and there was a scene where you don't know if they're going to attack each other or not. It's never made clear what the relationship between them is. But they end by embracing each other. Then, Devin goes down to confront Father and his own past, while Vincent stays above with Catherine. It was kind of a 'Prince and the Pauper' kind of story. At that stage, the network was approving all of our stories at least in rough form. That didn't last long. It ended, I'd say, about a third of the way through the first season. So, Ron Koslow and, I guess, Tony or Paul, went over to meet with Kim LeMasters, and came back. They took my story and everybody else's. Then, they came back and said that LeMasters wasn't too keen on the brother idea, but he likes the idea of a woman poet. There I am, stalking around the office, kicking the walls, saying, 'A woman poet. I have to put in a woman poet.' But I figured out a way to put in a woman poet, and I never forgot about Devin. He arrived later in the season when we were a lot freer and the stories didn't need approval. I was able to do '*Promises of Someday*', which was a real character piece and very little in the way of

action. I think all told I'm pretty happy with the way it turned out, although I wasn't happy at the time."

Adds director Alan Cooke, "'Masques' was an episode they were most anxious about. They asked me to do it because they felt I had an intuitive sense of what the Beast was. That was one of the trickiest ones, because it involved his appearing in public, almost unmasked, as it was. The nice concept is that on Halloween night he can walk around and everyone would think it was a cute make-up. At the same time, the producers were very concerned, because in a sense it tested the theory to the outermost. They were always afraid that it would look like a man wearing a cat mask. So suddenly, here he was being able to walk around because he looked like a man wearing a cat mask. It sort of ripped the seams of the entire concept, and reminded us that it was just an actor. They always wanted to keep around Vincent this aura of mystery that he was not a man who dressed up; that he was not really a human at all. That was a nice challenge."

"I wish we could have found more episodes to do like that one," says Alex Gansa. "Anytime Vincent could interface in a logical way with the world above, it was fantastic. Halloween was just the perfect setting, and I'm really sorry we didn't get to do another Halloween episode. It was just wonderful to see Vincent out among the living, as opposed to buried underneath the Earth. The whole Irish thing was interesting, but I liked some of the *Midsummer Night's Dream* quality it had. Again, I could have done without the shoe-leather, the crazy gun-toting terrorist. That stuff was silly. Seeing Vincent and Catherine in that Woody Allen pose on the park bench on the ending was fantastic."

Howard Gordon enthuses, "I love that episode, Halloween being the only day of the year that Vincent can walk among men. George had an idea for the second season, a story worked out, but because of the strike we couldn't air a show near Halloween, so we never did it."

In "The Beast Within," former tunnel denizen Mitch Denton, who had a falling out with Father years earlier, has turned to a life of crime in the world above, threatening the life of innocent dock workers and, of course, Catherine. This does *not* sit well with Vincent.

"That storyline," explains Howard Gordon, "came about by the need to show that not everybody who came out of the tunnel world was a saint. Again, part of it was to show some of Vincent's past. Thematically, I think it worked pretty well."

George Martin doesn't concur. "I was never that fond of 'Beast Within,'" he says, "but that's more a personal thing. I think it works pretty well, but I had originally devised the Devin character for 'Masques' and he had been removed from that episode because of network dictates. Then, 'Beast Within' came along with the Mitch Denton character, and another kind of quasi-brother that Vincent had known in his childhood. Of course, for that reason, it stole a certain amount of Devin's thunder when I finally got to use him in 'Promises of Someday.'"

"Nor Iron Bars a Cage" had Vincent trapped above ground again, only this time he's captured by a pair of scientists, one humane and the other with no scruples whatsoever.

"I thought there were some fantastic moments in that show, and I'm speaking completely biased because I wrote that one with Howard," laughs Alex Gansa. "Again, I thought it was the kind of episode we should have done more of. The violence was very contained. It was graphic when it happened, but it was not interspread throughout the show. The issues at stake were Catherine and Vincent being separated, it was a Catherine and Vincent show, which were always our most successful shows. We also had the issue that Catherine, who had decided to take a job in Rhode Island, having just told Vincent that she's leaving, and then having to search for him and realize the depths of her love. It also alluded to Vincent's origins, which were fascinating. It was an episode that, to me, had

all the ingredients there. Whether we executed it properly, who knows? It had all the stuff in it that was important."

Howard Gordon states that the episode came from an idea supplied by actor Ron Perlman. "Alex and I ran with it," he explains, "and came up with the show. Perlman's idea was that a scientist from the world above captures him. That was an exploration of what Vincent's nature really is, and a poetic version of you look at a beast and at first you think he's a beast, but there's so much more to him. One of my favorite scenes is the one between him and the professor, and kind of echoes Shylock and *The Merchant of Venice* saying, 'If you cut me, I'll bleed.' All in all it was a good episode, and I think Perlman was nominated for an Emmy for that show."

"Song of Orpheus," also written by the team of Gansa and Gordon, was a Father episode, exploring his past in the world Above as he returns to see his dying former wife.

"The first thing we wrote for the show, and supposed to be the second episode until Roy Dotrice fell into the deep end of a pool and was completely immobile," relates Howard Gordon. "I'm very happy with the episode, but I believe it could have been better. An earlier draft Alex and I had written, included a Council scene and at that point the network was arguing that there were too many people Below. In broad terms, the story really had Father going above and in his absence...remember, he gets caught by the police...but there's a period where we explored the possibility of Vincent's taking over as the leader of the world Below. We had some story where a young family had a child and they needed to have a dwelling built, and Vincent basically oversees this operation. We introduced it in a very uplifting way, counterpointing it with Father's absence, and also brought up the notion of Vincent assuming the mantle at one point."

"Also in an earlier draft, it was a much softer story. Father goes above and learns that his former lover has

married his old-ex partner from the McCarthy days, who it turns out had basically framed him and turned him in to the UnAmerican Activities Committee to get the woman, to destroy his life...and it was a much more organic kind of story. The network felt it was too soft, that we would have two 70-year-old men and an old woman. They wanted something a little more hard edged. On two levels, that show was a disappointment, although in the end, I was happy with the way it came out."

Says Alex Gansa, "'Song of Orpheus' could have been a great episode. Basically, it was our own fear that made it not so great. I happen to think there are things about that episode which are fantastic--Father's past and his McCarthy hearing run-ins--and I think it explained a hell of a lot about what he was doing down there, it explained a lot of his philosophy, his hurt and his pain. In that way, I thought it was a breakthrough episode for us because it explained so much, but what happened was that it just got diluted by the charity worker who was keeping Father's ex-wife hostage with pills. That was never anyone's intention on staff. That was a network note. They really wanted a black villain...a villain wearing a black hat who Vincent could kill. That's what that character became. Howard and I fought so hard not to kill this guy at the end. If you remember what happened, he was trapped in an elevator. Vincent comes in through the roof and pulls Catherine out. As I recall, nobody died in that episode, which was always Howard's and my wish. We never wanted to kill anybody. We worked so hard that Vincent didn't have to rip anybody to shreds. We wanted to minimize the death and destruction. Although it was a bastardized episode, because we weren't able to do the triangle between Father, his ex-partner and the woman, I felt it was a good episode with a lot of wonderful material."

In "Dark Spirit," Catherine investigates a voodoo murder, and finds herself a victim of its black magic, which turns her against Vincent.

"Dark disappointment," muses Howard Gordon. "It just didn't work. Part of it was that it wasn't one of the better shot episodes, and it just wasn't one of our favorites. Voodoo is a tough thing to do right. What it did do was introduce Narcissa, an interesting character. When it's done right and interestingly, voodoo can be worth doing. I think it was just a missed opportunity."

"The worst episode we ever did," concurs Alex Gansa. "It was just an abortion from square one. I tend to block it out of my brain, because it was just terrible. The story wasn't there, it wasn't shot particularly well."

"A Children's Story" was a modern retelling of *Oliver Twist*, with children being stolen from orphanages and sold to a Fagin-like thief.

"We tried very hard to make this show different from everything else on the air," says George Martin, "but this episode was pretty standard television."

Alex Gansa observes, "An okay episode. I liked the Dickensian quality about it. That episode was written very early on--it was shot after the pilot--and it was a learning process for everyone."

Says Howard Gordon, "Actually, the very first episode written and shot. It was also a disappointment. I don't think the emotional truth was there. I'm not sure what went wrong with it, except that maybe it was a little flat dramatically."

Laura, a deaf girl from Below, witnesses a murder Above, and ultimately chooses to testify in "An Impossible Silence."

"I don't know what prompted the script crisis," relates Howard Gordon, "but Alex and I had to write it in four or five days, and it came out very well. It was very exciting because it introduced a character who we were all very attached to. I think it stretched the actors a little bit, and it presented the issue of the disabled."

Alex Gansa, who co-wrote the episode with Gordon, admits to liking it very much. "The actress who played Laura [Terrylene], was fantastic," he enthuses. "And the

whole business of the deaf witness. It was one of the most obvious story ideas you could have for the show--a character from the tunnel world witnessing a crime and then having to decide whether to expose his or her origins, where she lived, to see that justice is done in the world Above. That was a completely generic and obvious idea for the series, but I'm proud of the fact that we did it as a deaf girl and that we established this wonderful connection between Vincent and this girl. We took an extremely conventional idea and made it into something marginally special. When we were first watching dailies of Terrylene, those are moments I'm never going to forget. It's very special to have been a part of that show.

"It was also, if you recall, the first show in which there was another character in the tunnel world besides Father, Vincent and Kipper. The network had been deathly afraid of what was under there...dwarves, crippled people, and crazy lunatic homeless...they were just terrified by who we might populate the tunnel world with. So we didn't for a while, but we slowly started to do it. Then, George went crazy in 'Shades of Grey' and introduced all the tunnel characters."

"Shades of Grey" trapped Vincent and Father in a cave-in, introduced a wide variety of tunnel dwellers and had Catherine have to go to Elliot Burch for equipment to help dig them out.

"This episode came about initially because of our budgetary problems," says Martin. "We were running very badly over budget on a series of episodes. Frequently, the way you try to adjust this in television is to produce a cheap show called a bottle show. Locations and sets are one of the most expensive things to produce. David Peckinpah and I were basically teamed up and told that we should devise a bottle show to bring the budget down. It was originally called 'The Cave-In Show,' the idea being we can limit the amount of locations if we trap Vincent and someone in a cave-in and have them essentially stuck in one place for one show, playing out

some character stuff. Should it be Vincent and Catherine? Should it be Vincent and Father? Should it be Vincent alone? Finally we arrived at Vincent/Father, with Catherine being instrumental in saving them.

"It didn't actually work that well as a bottle show," he laughs. "Even though a lot of it was limited to the cave-in, the actual chamber was not a standing set so we had to build that. The story required various other scenes up Above, in Catherine's office, in Elliot Burch's office and so forth. Unfortunately, it was not as big a help to our budgetary crisis as it might have been. However, I do think it turned out to be one of our strongest episodes. And it was a key episode. This was the point where we really broke through on the other people underground and the network dictate about that. We were able to use this bottle show budgetary thing to our advantage there. With Father and Vincent trapped in a cave-in, someone had to try and get them out. It couldn't be Kipper by himself. So that gave David and I the opportunity to introduce a whole bunch of new characters and really create the society underground. That was the episode where we first introduced Mouse, Winslow, Jamie and, I think, Mary. Alex and Howard had introduced the character Pascal in 'An Impossible Silence.'

"In many ways, it was one of the most important episodes of the first season. It established the underground world, it was the episode in which we brought back Elliot Burch and began the slow transformation of that character. David had originally introduced him in 'Siege,' but in a part that would essentially be the villain of the week. But there was certain ambiguities in 'Siege' that intrigued me. So, David and I discussed it and decided to bring the character back. I think Elliot, as played by Edward Albert, became a real asset to the development of the show. There was jeopardy in the episode, but it was also one of the first ones that got away without guys with guns that Vincent has to kill in the fourth act, which we were fighting desperately

to stay away from. I think it established that you could do a dramatic and very effective show without having to resort to that kind of action/adventure format."

Alex Gansa states, "A fantastic episode, with a lot of good stuff between Father and Vincent. It introduced Mouse and a lot of other characters, and, again, more the way I envisioned the show. And some great stuff between Elliot Burch and Cathy. Elliot Burch was really George's baby. George really loved Elliot and treated him that way."

"Definitely a classic episode," concurs Howard Gordon. "What was good about that is that, for the first time, the underworld opened up and it helped to create the reality of Below."

Insert Catherine and Vincent into a modernized version of William Shakespeare's *Romeo and Juliet*, let it take place in New York's Chinatown and add a bit about the tunnels being invaded by Chinese warriors, and you've got the ingredients of "China Moon."

"Not one of my favorite episodes," says Howard Gordon. "There are certain conventions....the good twin-bad twin stories on all these science fiction shows, and you inevitably have your Chinatown episode. Like voodoo, Chinatown has got an atmosphere and a feeling and setting that is unfortunately used one, twice or three times in the course of any show. I think some of the *Romeo and Juliet* aspects of the story worked, but the Tongs, like in George's 'Terrible Saviour,' were very broad villains who were more laughable than not when they descended into the tunnels with their weapons. Although I did like the last moment in that one, when Vincent kills the leader of the Tongs."

Adds Alex Gansa, "If you place certain episodes in certain categories, Vincent and Catherine helping lovers get together was a very important category for us. I think we had to rewrite that script in a day and a half and did some *major* work on it, which, again, is the nature of television. Because of budgetary concerns, you find

yourself writing a substantial bulk of these things in an incredibly short amount of time, and the final product ultimately suffers somewhat. It was a fun episode and the wedding at the end was quite touching. Not one of my favorites, but certainly not a dog."

"No one was real enthused when we had to film that one," notes George Martin. "We were kind of approaching our last show of the first 13 and didn't have many scripts ready, and the ones we had we weren't too enthused about. We finally did 'China Moon' as the least of the evils, but I think it came together pretty well. I did a lot of work in terms of the action stuff at the end, and the whole fourth act is a big action sequence that I think works very well. I think it's one of the best action sequences we've ever done, playing it in those mist caverns with Vincent rising out of the mists and disappearing into the darkness, was very effective.

"We did get into some arguments toward the end of it with Standards and Practices, which was still on us first season. Their beef was the number of people that Vincent kills. He kills more people in that episode than he had killed before. In an earlier draft, he killed even more. I really think that network opinion on violence is hypocrisy of the rankest sort. I'm strongly opposed to sanitized television violence. If they want non-violent TV shows, that's great. I'd love to write more shows like 'Brothers,' 'Promises of Someday,' or any of the other non-violent, character-drama oriented shows that I did write. But you're always getting pressure from the network that they want what they call 'action,' which is the network code word for violence. Then, you give them action, and they want to tone it down. It's very clear that Vincent kills people, and we get this stupid note from Standards and Practices that said, 'It should not be clear that he is killing these people. He should have them destabilized.' That became a staff joke for the next three years, 'Vincent really destabilized that guy!' Right, he destabilized his head right off his shoulder. So, Vincent

doesn't really kill these Chinese guys, he just destabilizes the shit out of them.

"And, in the climactic scene of that, when he's killed all these guys with their Ninja weapons, and he's facing the old man, that scene became a particular issue. There were actually two stages to that. The way I wanted it to go, was essentially to have Vincent come in and the man says, 'Where are my other men?' And Vincent says, 'All dead,' which isn't in the final version. There, he doesn't say all dead, but, rather, 'None left.' Fresh out! Can't say that they're dead, even though they were screaming horribly as he killed them. Anyway, in the earlier draft he said 'All dead,' and the guy throws down his weapon and they have that whole dialogue, 'You wouldn't kill an unarmed man. You're the monster. I can see that part of you is a man of honor.' The Chinese warlord is essentially counting on the fact that Vincent is not going to kill him because he's unarmed. It was leading up to a sequence where Vincent says, 'What will you do if I let you go?' And he says, 'I'd come back with more men, better armed and better prepared. Only a monster would kill an unarmed man, and fortunately you are a man of honor.' In the original version, Vincent said, 'Only a part of me is a man of honor, and the other part of me is not a man at all,' and he kills him! Great, but they *wouldn't* let us do it. The network hated it. Ron sort of liked that because he always felt that part of Vincent is not a man, but even though he liked it, he was a little nervous. It was early in the show's run, the end of the first 13. So we had to devise the whole thing with the Ninja guy coming up and flinging the star, because they wouldn't let us do that. It's really a pity, because the whole scene really leads to that, where Vincent is saying that 'Part of me is a man, and part of me is a beast, you idiot!' The groundwork is laid earlier with, 'all men are demons when their loved ones are in danger' kind of thing.

"Then," Martin continues, "we had to do the ending where he's killed by the dying man's throwing star. In the

first version of that ending, the throwing star catches the guy in the throat. Then, we get a note from Standards and Practices which says that the throwing star can't go in his throat. So, we switched it to his eye, which they didn't go for either. So, we wound up with the stupid throwing star in his chest. The only problem with that is a throwing star in the chest will not kill you. Those little razor sharp edges are not long enough to get to the heart...they can't even get to the rib. Essentially, what we always say jokingly is that the old man was so shocked at getting stuck with the star, that he had a heart attack. To my mind, this dispute that took several back and forths, was a real case of the hypocrisy of the network's Standards and Practices. They weren't cutting down on the violence. They wanted us to kill this guy, no one suggested he should live. He was going to be killed with this throwing star, because they wouldn't let Vincent kill him, but it can't go in his throat because that might 'disturb' people. That might be too shocking, or something.

"To my mind, that's real bullshit. Death *should* disturb people. If there's one thing I'm proud of on *Beauty and the Beast* that we did, it was the fact that we may have been a violent show, but violence had consequences. Vincent didn't just kill people and go out with his other friends on the force and discuss the happy outcome of the case, like they do in so many cop shows. Did you ever see Starsky or Hutch or Hunter or any of these people bothered by the fact they just killed eight people? Death had consequences on *Beauty and the Beast* and I would like all death on television to have as much impact as real death does. Death is a shocking thing. We shouldn't trivialize it and make it an act break, and that's what the network wants you to do."

"The Alchemist" introduced underground villain Paracelsus, once a friend of Father's, who was exiled from the community for his acts of evil. Now he

resurfaces, selling a new and deadly drug to the world Above.

"A very strong episode," says Howard Gordon. "I think Tony Jay really took that episode away and was wonderful, and it really represented the first great antagonist we had. As we wrote the script, we had in mind that it had to be good, because we needed a good, great villain. Of course, it depended on how it worked. In terms of the drug story, this is where reality kind of interfaces with fantasy. It was a fantasy drug and it became a parable for drugs in general. I think it also met one of the challenges of the show by trying to interface the world Below with the world Above. When stories affected both worlds, I think that's also when we got some power."

Co-writer Alex Gansa notes that "The Alchemist" was "my personal favorite episode of them all. I just loved Paracelsus and I thought the whole drug thing was fantastic, and the relationship between Father and Parcelsus was great. Their scenes were evocative and spoke to a darkness we all carry around with us. For some reason, this worked for me on all cylinders. There was just a horrible darkness about it that appeals to me on some levels. The action was extremely well shot in it."

"We wanted to create for Vincent the dual father, the Lucas-Darth Vader thing. We also wanted to create this schism in Vincent. He had this amazing, loving, sentient, literary and romantic side, but he was a beast. We wanted to make it metaphorical that he had these two fathers, Jacob and John, and these were the two minds that were at work in forming his character at some level. One appealing to one side and one appealing to the other, and this laid the groundwork for that, which was built and torn down in the trilogy at the end of the second season. This was the very, very beginnings of that. I also think that kind of show *promised* a lot in the future. It gave us a villain for two seasons, and it promised some kind of struggle in Vincent which I was always fighting for."

That's something I wanted to see brought forward a little more."

Guest star Tony Jay recalls the episode fondly. "It was the introduction of Parcelsus, and I really feel it's one of the very best. They did a mystical thing there and introduced us to the enormous kind of invisibility of the character, establishing that he could disappear and come back in other forms. The allusion of the conjurer and magician was there, so that stands out as well as this marvelous ambiance that they managed to get. Tom Wright directed that episode, and he is a marvelous director. He got the best out of it and I remember him saying, 'Less....less....less,' and he got me down to almost the sheer presence of this evil man pervading it, without any histrionics from the theatre. Being a theatre man, I'm inclined to go over the top a little, because it's a very different medium, but he got me down until it was just right. Then, of course, I based everything else on that assumption and they seemed to like it, so I kept with it."

To celebrate their first anniversary, Catherine and Vincent prepare gifts for each other, while Joe Maxwell is swept up in a relationship with a woman who is not what she seems to be in "Temptation."

"I didn't like the episode much," says David Peckinpah. "Koslow did the rewrite of that. Again, we were trying to see how the subsidiary characters would carry more weight. It worked for what it was, but by then I had gotten into a place of fury with Ron Koslow, and we weren't really communicating much. I was uncomfortable with the character of Vincent being so strong. I wanted him to have more vulnerabilities as far as being prone to human frailties. They leaned towards that later, but in the first season he was locked into this kind of Christ-like purity. It's awfully tough to write a character convincingly who doesn't have any flaws. Ron was just uncomfortable with any tension between the characters. But this is not to take away from the fact that *Beauty and the Beast* is Koslow's creation, and I think it

will go down as one of the most innovative, fascinating programs done on TV."

Of the episode, director Gus Trikonis states, "I don't feel it was one of the better written shows. It was all right, but I didn't think it had the reach that some of the other stuff I eventually got to do had. I did get a chance to meet all the people at Witt-Thomas, solidify a relationship with Ron Koslow and meet with the actors. I loved working with Linda Hamilton. There was something so sensual about her. And all the actors were truly open to other actors and directors. There was a lot of sharing there. Perlman was terrific. I had a great time and was looking forward to doing more episodes."

Points out Howard Gordon, "'Temptation' was a bit of a disappointment. It was good to explore Joe and his life, and give him a love interest, but that was probably what would have been--or should have been--a second season episode. We weren't that far into the season and Joe was still a secondary character, who the audience wasn't as interested in as seeing something with Vincent and Catherine. From only that level, it was a disappointment. People seem to remember the completely incidental Catherine and Vincent aspect than they remember or care about Joe's story. When the strongest memory of an episode is just a moment or two out of a whole episode, it leaves a lot to be desired."

As stated earlier, "Promises of Someday" reunited Vincent and Father with Devin, following a 20-year absence.

"My favorite of my first season episodes," enthuses George Martin. "It's a pure character drama. There's no action/adventure jeopardy in it whatsoever. There's some false jeopardy in the beginning in that you don't know if Devin is a good guy or a bad guy. I think it allowed us to see a little of Vincent's history. It was the first episode where we saw the young Vincent in flashback--or mini-Vinnie, as we called him."

"Another great episode," says Alex Gansa. "I loved mini-Vinnie. George did a fantastic job. I thought the ending was a little convoluted and could have been streamlined a little more. That final scene between Devin and Father was a little complicated, and there was too much going on between them to allow for any kind of real reconciliation or understanding."

Howard Gordon proclaims, "That one was a really excellent story. I think it was an amazing script, and it's one of those amazing things where I think the script wasn't done justice by the filming. It was a beautifully, beautifully written script. The fans really responded to Mini-Vinnie. Flashbacks are inherently undramatic because it doesn't push a story forward, but it's something that's used a lot on our show, and it's exciting to really discover the world and our characters in an earlier light."

"Down to a Sunless Sea" marks the return of Catherine's ex-fiance, a man who remains psychotically obsessed with her.

"Someone told me that if Catherine falls in love with someone crazy again, he was going to kill himself," laughs Howard Gordon. "By that time she'd gotten involved with Elliot, who turned out to be a corrupt Nazi abusing concentration camp victims; she fell in love with the guy, who turned out to be a practitioner of voodoo, and now her ex-boyfriend was a murderer. It certainly makes one wonder about Catherine's judgment in men. Again, we're only up to episode 17. When she meets somebody and falls for them at some level, it really should be something special. This at least had the context of being her ex-lover, and it had some okay moments in it. It was very Hitchcockian--at least it set out to be Hitchcockian, and I'm not sure what we got. It didn't really add much to the show, although it was a fun challenge to get Vincent to the house to rescue her. Plus, Vincent again, really touching on his rage, when he almost kills the guy."

Sighs Alex Gansa, "Oh God, let's move on. I just think when you work in television, you become an expert of the various incarnations of the homicidal maniac, and it is just so hard to pull off in 48 minutes of screenplay time, to make somebody with any kind of truth or believability....ultimately, it turns out to be some kind of parody. Howard and I did a lot of work on that show, and it was not one of our best. We also overused the themes of Catherine falling in love and Vincent being jealous.

"It was because we were *so* constricted. Because these two could never be lovers, there were only a very finite number of powerful situations to put them in, in which the story revolved around them. One was Vincent being jealous of someone Catherine leaned towards in a love way, there was Vincent kidnapped, there was Catherine kidnapped, and Vincent deciding that it would be better off if Catherine wasn't in his life, for her sake, or Catherine deciding that it would be better off if Vincent wasn't in her life, for his sake. That was it. What other stories could you tell? So, we gave her this progression of chinless men, as we called them, to fall in love with. You *could* think of a thousand different plots, but you couldn't think of ones that completely revolved around the relationship, because there was nowhere to go."

Greed from Above consumes the world of Below, when a treasure chest filled with gold is found on a newly discovered treasure ship in "Fever."

"I think 'Fever' is a very good episode and the most underrated one of the first season," comments George Martin, "and it produced one of the largest disputes between myself and Ron Koslow, and it produced some problems above with Tony Thomas. Tony didn't like the episode because too much of the story dealt with our secondary characters. He felt that we were losing Catherine and Vincent and he got kind of upset as he watched the dailies, because there were so many scenes in the tunnel community. One quote, and I was not present at these things so this is a fourth-hand quote, relayed to

us is that Tony got quite angry and started yelling, 'Is this the Mouse and Winslow show? Are we going to change the title to that? What happened to Beauty and the Beast?' This may have factored into the killing of Winslow a couple of episodes later.

"The dispute between Koslow and me, which got quite acrimonious for a while, even though we ultimately did get past it, concerned the ending. The model for 'Fever' is basically *The Treasure of the Sierra Madre*.

Thematically, the idea is that money is inherently corrupting, and the discovery of this treasure corrupts even the idyllic tunnel community. In the end, led by Vincent, they realize this, and chuck the money into the abyss. That was the final shot and, indeed, they were set up to do that final shot. We were like five days into the seven days shoot, but Ron had problems with that ending and finally imposed the 'give the treasure to the nuns' ending, which was shot very hastily and sort of tagged on at the end. Ron's argument was that it made our tunnel community look bad, so instead he had Vincent make this speech about how they should give the money to someone who can use it.

"I disagreed that. My feeling is that we were saying worse things about the tunnel community when we give it away. What does it say here? It says that the tunnel community is too morally flawed to handle this money in a sane way, but the nuns are somehow better, and it undercuts the whole thematic part of the money. Like in *Sierra Madre*, where the gold is blowing away in the wind, it's donated to a worthy cause. I think the irony of the situation and the whole thematic thrust required us to throw that money into the abyss. I feel that very strongly, and Ron felt very strongly the other way, and we got into some pretty strong arguments about this in the waning days. This was partially complicated by the fact that the episode's writers, Mark and Mike Cassutt, are good friends of mine, they're writers whose work I admired, their names are on that script and they felt that

the treasure should be thrown into the abyss. That was their original vision. I thought this should be taken into account. Ron did not. He felt that the good of the show was more important than freelance writers. That became a very big argument, but, of course, it's Ron's show, and he imposed his ending. I still feel that 'Fever' would be stronger with the other ending. It would be a darker, grimmer show, with a slightly different message.

"There was another change made along the way that I felt weakened it. There's a very key phrase in 'Fever' after Mouse has been stabbed by Colin. Jamie is saying, 'How can he do it? They were friends.' And Catherine says to her, 'It's a disease that comes from my world. It's called money.' There's a scene, if you see the final episode, where she says, 'It's a disease from my world. It's called greed.' To my mind, that was a bad change. The original line goes straight to what that episode is all about, which is the statement that all money--*all money* --is inherently corrupting. That a money-based society by its very nature is a corrupt society; and that our people in the utopian underworld who have a non-money-based society, a society based on human relations, interactions and people helping each other, have a superior society. By changing it to greed, it basically says, 'Well, there are some greedy people in the world.' I guess out there in Hollywood, people were just too afraid of the statement that all money corrupts, because it's the main thing that drives the town. I think that change and the ending kind of weakened 'Fever,' though I still think it's a very strong episode."

Catherine and Vincent try to restore honor to a young gypsy boy's name as they attempt to bring him together with his dying grandfather in "Everything is Everything."

"Everything is Everything" took me a little by surprise, because it felt very unlike the pilot," admits director Victor Lobl. "In flavor, it just felt very different from everything I'd seen and everything I did subsequently. I don't have much memory of that script, except for the

feeling that it had less to do with Catherine and Vincent than it did with the gypsy kid. There seemed to be some confusion over the direction of the script, and that was never really worked out. We ended up with a script that was fun to shoot, everybody didn't take it terribly seriously and we went on from there."

"An episode I enjoyed a lot," says Howard Gordon. "We were lucky because we got a good actor to play the gypsy boy. We tried to do another story in New York that explored a different culture. We'd done Chinatown, and now we took on the gypsy culture. I think it was treated with some tenderness and some emotional truth to it."

George Martin points out, "It was sort of a fun episode. I always felt that *Beauty and the Beast* should have done more lighter episodes. Linda Hamilton really liked that episode. One of her things is that she always wanted to do more comedic episodes. She felt that she wanted to do comedy, and that she had a gift for it which the show didn't give her a chance to use. But let's face it, *Beauty and the Beast* was not good for a lot of yocks. We essentially had a tragic situation, but I think a few creative moments and an occasional light episode--not an out and out comedy--like this one would have been good."

Paracelsus returns to kidnap Catherine in "To Reign in Hell." He takes her to the bowels of the underworld, and Vincent, accompanied by Pascal and Winslow, must rescue her, possibly facing death along the way.

"A tribute to any and all of the quest myths," says Howard Gordon, "but a huge disappointment to me personally. An original idea was that Parcelsus left a bent gold coin in Catherine's apartment for Vincent to find. That gold coin was supposed to be the passage across a river Below. There was a whole scene with the Waterman, the gatekeeper. We had laid in so much stuff leading up to this Waterman. Quests go from point to point and things bleed into each other, and in that scene, a lot of stuff was illuminated that remained completely

unilluminated in the final cut. That missing scene made the story a little bit more intricate and elegant."

Alex Gansa concurs with Gordon's assessment of the episode. "An episode that suffered because of its ambitions," he notes. "We had envisioned a very mythic journey for Vincent to free Catherine from Paracelsus, and it turned a little campy. The screenplay was far superior to what turned out on the television, and ultimately, it was a failed episode. We just didn't have the time to do what was written. We had to cut out a lot of scenes, and of course there was the much-debated Winslow death that split the staff right down the middle. People wouldn't talk to each other for days after that, in a joking way. Somebody had to die, because we had lost all the expensive scenes and we needed some emotion, so in true *Beauty and the Beast* fashion, we cut off somebody's head."

"Death was one of our staples," he adds with a laugh. "I feel that only insofar that stories were so hard to come up with for that show, and the interface between the two worlds became a tricky problem, and we ultimately succumbed to killing off beloved characters as a way of generating some emotion."

George Martin explains that "To Reign in Hell" was not one of his favorite episodes. "The big dispute in that, of course, was the killing of Winslow," he explains. "Alex and Howard were doing that show and it was designed as a classic quest. From Joseph Campbell or somebody else, they had gotten this notion that a quest had to contain a meaningful death, so they decided that Winslow should be the one to die. David Peckinpah and I created Winslow in 'Shades of Grey,' and we had plans for that character. He was a necessary character, he fulfilled a good function on the Council, James Avery was a superb actor who played him very well, he was a good, sympathetic black character, which I thought was nice to have in the mix; and we *didn't* want him to die. So, Peckinpah and I fought like demons to prevent this. We

didn't really attack the boys' notion of wanting a meaningful death, we just said, 'Why don't you kill Pascal?'

"So, essentially, it became us suggesting that Pascal be killed and the boys insisting on it being Winslow, because they had created Pascal and had plans for that character. Of course, they had the inside track there, because they were actually writing the episode. Koslow was initially neutral, but at the same time 'To Reign in Hell' was being written, 'Fever' was being filmed, and so that's where that incident with Tony Thomas occurred where he expressed displeasure at seeing so much of Mouse and Winslow in that episode. Evidently, that kind of swung Koslow around and he said, 'Winslow's got to die,' so at that point, it was lost. Avery was a real addition to the show. Peckinpah and I went into Koslow's office after we saw some of the dailies, before they were supposed to shoot the death scene, and made an impassioned effort, 'Don't kill this character. Have him seriously wounded and he has to go back. You don't have to kill anyone.' But it failed. I still think it was unfortunate.

"In a way, 'To Reign in Hell' and my second season episode, 'Dead of Winter,' inspired a little bit of the trilogy, simply because it left open certain areas, if you think about it. In 'To Reign in Hell,' why the hell did any of these things happen this way? What Paracelsus says he wants is to kill Vincent. Well, if he wants to kill Vincent, why send a giant to kidnap Catherine and bring her way below the earth so that Vincent will come after her so the giant can then fight him? Why not station the giant in a place where Vincent is going to be passing? We didn't really address that in that episode, but it did cause us to think later. Paracelsus can't *really* want to kill Vincent, because he's not going about it very efficiently. He wants something else. What is it? That led to the exploration of Paracelsus' past and all that.

"We were all excited about 'To Reign in Hell' when the boys started to work on it, because it was such a mythic and fantastic show, but I don't think anybody was entirely thrilled with the way it turned out."

On returning as Paracelsus, Tony Jay states, "That episode showed Paracelsus as a man of learning, because he quotes Milton: 'It is better to reign in Hell than to serve in Heaven.' That shows he was a learned man and also gave us some samples of his quirky humor. He was very amused by things. That was nice and very good, compounding his threat and the menace when he steals Cathy. The nice thing is that Paracelsus escapes once more."

David Peckinpah doesn't agree. "The show started to become more science fiction and fantasy oriented, and it lost its reality handhold along the way. As soon as the Paracelsus thing started, I thought it became very cult-like. When it started to become the world below the world Below, it really started losing its accessibility for the mainstream audience. Albeit the basic concept is very weird, but then it took mythology to planes previously unseen on network TV and people weren't ready for it."

In "Ozymandias," Elliot Burch is planning on breaking ground for a new skyscraper which will expose the world Below. Catherine agrees to marry him in order to prevent its construction.

George Martin says, "Another Elliot Burch episode. Even though David Peckinpah created the character, by 'Ozymandias' I became the guardian of Elliot Burch and ended up doing a great many of the Elliot Burch episodes, including this one. I don't think it came out quite as strongly as it should have. Originally, when I first saw it, I was kind of disappointed with it, but as I've seen it over and over, I think it came out better. Edward Albert was very sick during the filming of that, but despite that, he did a good job. I think Elliot worked well for us. In all of my fiction, I've always been fascinated by characters who do have shades of grey within themselves."

That's part of the fascination of Vincent too. He's not simply the hero. He does have this dark side to him and that gives you a lot to work with."

"Another really nice story involving Elliot Burch," says Howard Gordon. "It too had a different slant. That was a story that Alex and I were originally going to do. It was called 'The Tower' when we were developing, but George took the ball and ran with it, coming up with a much better story than the one we had. It was probably the episode that really spoke to what Elliot was about, providing more depth to the secondary characters."

The season concluded with "A Happy Life," in which Catherine and Vincent come to grips with the true depth of their feelings, culminating in the long-awaited kiss....sort of.

Says Alex Gansa, "One of the supremely popular episodes, and another example of Koslow's genius, as far as I was concerned. The show was really about Vincent and Catherine, and those shows are always our strongest episodes. It was a very, very romantic, powerful show, and probably the kind of show we should have been doing more of. But, again, it was hard creating crises between our two lead characters all the time."

Victor Lobl reflects, "That's where I discovered Linda's potential as an actress. Linda and I had worked together previously on a show called *King's Crossing*, and she was one of three girls and it was hard to ascertain anyone's capabilities. All three girls were pretty young and they were sort of stretching their muscles. In 'Everything is Everything,' the script was fairly light for her and for Ron, so there was nothing really for me to gauge. I could see she was professional and I knew she was a good actress. I thought she was brilliant in *Terminator*, one of those weird films that really took me by surprise. In 'Happy Life,' the material seemed personally probing for her. It was a very delicate, careful process which was very gratifying, because you don't have that many opportunities that are rich enough or provide such

resonance for an actor. It was a particularly gratifying experience, because we got to know how to work with each other, and that really set up our relationship for the rest of the show's run."

"Koslow's magic," smiles Howard Gordon. "Ron has the uncanny ability to take what might seem flat on the page and have it come out great on the screen. He really had a connection to the Catherine/Vincent relationship that I don't think anyone really matched. Of course it had the controversial kiss, and there is footage of them kissing like Gable and Lombard. It really turned out to be something that the network, and even us at some level, were frightened about. Maybe we wimped out, but at the same time I would have ultimately voted for the more subtle approach. Maybe a little bit more, maybe I would rather have seen a tender kiss, but I think tongues just would have been too much."

George Martin notes, "There was the kiss. They filmed the ending with a kiss and without a kiss, and came to some sort of compromise. What we kept hearing about the kiss is that once it happened, the show's over but that's too literal an interpretation of the original model. In the original *Beauty and the Beast*, once they kiss it's over, because the kiss symbolically represents what turns him back into human form. There was a lot more to explore beyond the kiss."

At that stage, the show was most definitely *not* over, with everyone--including the critics and the public--judging the first season a success.

"I think we did some good work in all three seasons, and I think we got better as the first season went along," points out Martin. "We got to know the characters more and wrote things that were more interesting. Of course, we were doing very well in the ratings at that time, typically winning our time spot. We came in first throughout most of the first season and that gave us the license to experiment and try some different things. The first season ended with 'A Happy Life,' which I think the

fans were pleased by. It was a very strong and romantic way to wrap up the first season."

"You're always in the middle of it and you always have discontents," says Howard Gordon, "but I think, in hindsight, it was really the golden time. Part of it, too, was the newness of it--creating the characters and discovering them. That's the excitement as a writer. Things like the underworld, which the network was afraid to explore. It was kind of a forbidden fruit. They were always telling us it was crazy and it wouldn't work, but we were elated by the thing. There were some embarrassing things too. I think the writing on the second season may have been better. There are good ones and bad ones. It's kind of like having a batting average. If you can hit two or three really good episodes in a season, you've done well for yourself."

Alex Gansa believes that the first season was the show's best. "Without a doubt," he states. "A lot of things factor into my saying that. Mostly because we were so new, all the avenues of storytelling were open to us, which became stale in the second and third years. We were at the beginning and were all playing our best game. We were all a thousand percent behind the show, extremely excited, people were at their creative highpoint. For those reasons, I'll always look back on that first year as an amazing season, filled with our own kind of adventure and excitement."

Season Two

The second season of *Beauty and the Beast* began with "Chamber Music," in which Catherine and Vincent attempt to help a former tunnel dweller piano prodigy overcome a dependency on drugs.

Alex Gansa says, "It's amazing how you can deceive yourself. I remember seeing that episode and saying, 'This is just great.' It was real, it seemed to have a lot of emotion and it was a beautifully written, shot and scored episode. Unfortunately, it wasn't about Catherine and

Vincent, which was our problem. I think because of its ambiguous ending and Vincent wasn't ultimately successful in resurrecting this drug addict's life, it was a downer and probably the wrong foot to get off on."

George Martin adds, "I thought it was gutsy the way it ended. A nice piece, though not particularly a Catherine/Vincent story, but I thought it was one of Ron Koslow's strongest scripts. The Rolly character was a nice one, and the ending was a particularly heart-wrenching ending, which didn't offer any easy answers. Again, we were trying to not be television, we were trying to be true and the truth is that a junkie doesn't necessarily give up dope because somebody gives him a moving lecture."

"I really liked that episode a lot," points out Howard Gordon, "but my only hindsight disappointment is the fact that it didn't deal with 'Happy Life' at all. The first scene is of them enjoying this incredibly tender moment Below in a way we'd never seen them before. There was always this tension between them, there was always this distance and impossibility. But suddenly, between the summer hiatus, they had been holding hands and going to concerts, which intimated to me that every time we saw them together, it was the only time they saw each other. Here somehow, we got the intimation that they're going to concerts, they're going to movies together. While that was very sweet and tender, that was kind of the underpinning of the slackening of tension. Otherwise, it was a very nice episode, and I remember the critics even liked that we were not afraid to show a dark story."

Victor Lobl relates that "Chamber Music" was "My most enjoyable experience in television...period. The boy who played Rollie was a lovely young actor. Occasionally, I have a really special experience with very young actors. They fall in love with the whole process and you see them take everything in as though it's a family and they become very committed, very involved and very connected to this family. It's really sort of

bittersweet to see them pull away from it at the end. It's a very powerful experience for them and you get to remember why you're doing this in the first place. I thought he was wonderful for me to work with, very responsive and we had fun visually with it, making it look as though he were really playing the piano. I was very happy with that show. There were a lot of small touches I put in there that I was happy with, and we took the time to do some unusual stuff."

"Remember Love" has Vincent imagine what life would have been like for his loved ones without him. The alternate reality is *not* a pleasant one in this episode, which some have termed "It's a Wonderful Vincent."

"Again, a very dark story," emphasizes George Martin. "The world without Vincent was a very dark place indeed. Some of it frankly pushed it. In the model you're working with, *It's a Wonderful Life*, everything was a little more logical. Assuming that Father would be a bum in the gutter if Vincent doesn't exist, pushes it to a certain extent. Even if you say the baby Vincent was such a great inspiration....well, okay, but I don't know."

Victor Lobl points out, "On the set, everyone was uncomfortable at how similar this was to *It's a Wonderful Life*. There was a slightly awkward feeling about that, but moment to moment, everyone tried to have fun. The actors, Ron in particular, were unhappy about that one, and there were many, many nights of long dialogue changes. We reshot some of it, removed some of it. I was never really happy with it. For me, what that was, more than anything else, an exercise in the use of simple camera tricks."

Howard Gordon explains, "This one was supposed to be the season opener. Virginia Aldridge came in and told us this story, and when she finished, we all stood up and applauded, which is the first time that had happened. What I think ultimately turned out disappointing about that, is that if you're going to do a take-off on *It's a Wonderful Life*, something has to be more interesting. It

really was derivative and there was no masking that. For instance, when *Moonlighting* did it, everybody is better off without Maddie. I don't think we made it interesting enough to warrant the derivation.

"I also think the motivation was ill-conceived. The original story had it that one of the children Below was an autistic child, who ends up dying. For whatever combination of reasons, we didn't follow through with that, and did something that I think ultimately weakened his motivations for his self-doubt. Plus, something that other people have pointed out, in his grief, Vincent smashes the stained glass window by his bed and collapses to the floor. He wakes up in this 'wonderful life' world, and when he wakes up in reality, the stained glass window is intact again. George bitched about it from the beginning and we said, 'Ah, it's just a dream. Don't worry about it.' But people called us on it, and I think George is right."

"More than anybody I think I was responsible for this episode, and more than anybody I think I should hoist myself up by the ankles," laughs Alex Gansa. "It just seemed like such a good idea at the time. Instead of putting an interesting twist or commenting on the model, or using it as a point of reaction, it just used the model too exclusively. It was a rip-off instead of a comment on *It's a Wonderful Life*. As far as I was concerned, a very unsuccessful episode and not creatively inspired."

Reportedly, this episode marked dissension in the writing staff, as some members wanted to use this particular story as an excuse to drive a wedge between the Vincent/Catherine episode, while others thought it was a bad idea.

"It would have influenced the whole course of the season," says a staff member. "The feeling was quite similar to what had been going on in *Star Trek: The Next Generation*; the feeling that you didn't want animosity or trouble between these two characters. That was

always resisted at the higher levels of the show. People really wanted that to be a strong love connection. That's fine for the end of a fairy tale, but you have a real tough time retaining any sort of dramatic tension throughout the year with Vincent and Catherine being so symbiotic. Drama is conflict."

A defecting Russian sailor reaches the underworld, bringing a deadly plague with him in "Ashes, Ashes."

"Another death Below, this time Ellie. We were getting very somber," says Alex Gansa. "It was an idea that had been bouncing around the previous season, this idea of 'what would happen if some sort of medical disaster took place down there? How responsible would Father feel, because their medical supplies and technique are so limited, and how culpable would he be if somebody kicked the bucket?' So, those were issues we'd been throwing around. Ultimately, it was a pretty successful episode.

"I think Ellie's death was handled well, and it showed how devastated people were, how much they really cared about that society down there. Anytime we could divide that community over an issue like this, it was obviously good. Again, this was an episode that was probably too somber and too removed from Vincent and Catherine to be one of the real seminal episodes of the series."

Adds Howard Gordon, "That was an idea inspired by Roy Dotrice. It was really a dark show in that you had kids dying, and I think at that point you had fans saying, 'What is going on.' Our darker sides were coming out, although I think the stories were really well told and there were some very tender moments, but that was beginning to dominate the tone of the series and I think that in broad terms that was not a good thing. You don't want to get too depressed. I was really a fan of the writing and the way the whole episode was executed."

"Very dark," concurs George Martin, "but a powerful episode. We brought back the kids from 'A Children's Story' and killed Ellie and made Eric the dramatic focus

of it. That was a case where the script evolved, and I think evolved in the direction of greater dramatic truth. In the early version of the story, as Roy had it, Dimitri dies, everyone else gets sick and Father gets sick, and there's some suspense, 'Is Father going to die?' As we developed the story, we got to talking about it and it's just so television to say, 'Okay, Father gets sick, is Father going to die?' Who's going to really believe that they're going to kill Father? So, he recovers at the end and everybody recovers at the end. The truth is that when people get these terrible diseases, sometimes they die. You can't just work hard and get everybody better. We thought that was an interesting direction to take the story in."

Gus Trikonis says, "This one was Roy Dotrice's concept, and I had a terrific time with that show because he was there all the time, watching his brainchild coming to life. From day to day, we worked on the material and brought more to it. I thought the story was an interesting one, a real tear-jerker. But the overall series had that sense to it."

"Dead of Winter" chronicles the Winterfest holiday celebrated by the people Below, and Paracelsus' attempts to disrupt the celebration. It is an episode that the majority of *B&B* fans have taken to heart.

"At some point during the first season, we somehow had gotten around to talking about festivals and holidays Below, and do they have any of their own?" reflects George Martin. "There's a reference in a first season episode, I think it was 'Fever,' where Colin is making a chess set and it was a gift for Father at Winterfest. I started debating what that should be like. What should the purpose of it be? I came up with the notion of a festival to honor the Helpers, which Ron liked a lot. So when we were talking about our first episodes of that year, Ron encouraged me to write that show."

"'Dead of Winter' was another one of our--or my, George R.R. Martin's--budget busters. I have a reputation, unfortunately well deserved, for writing very expensive

episodes that drive our crew crazy and push us beyond things we'd done before. I'd never really realized Winterfest was that. I said, 'Hey, it's going to be easy, because 80% takes place in this one room. Well, the one room was a new set, the great hall, which was the biggest set we ever built. It had to be quite large. The amount of extras and actors we had to hire to fill out the cast and give a sense of the Winterfest, was very large. So, 'Dead of Winter' has the largest set and the largest cast of any of our shows, and was the most expensive and all that. Big party scenes are very, very expensive to shoot and very difficult to direct. Victor Lobl really had a challenge there. It was the only episode--of our early episodes--that had a strong action/adventure element to it in that Paracelsus infiltrates Winterfest and plans on blowing things up.

"Everybody else at that stage, at the begining of second season, was writing character-oriented pieces. At the same time, I was working on 'Winterfest,' Ron was working on 'Chamber Music,' the boys were doing 'God Bless the Child' and David Peckinpah was working on a script called 'The Prodigal,' which was never filmed, but had the return of Mitch Denton. P.K. Simonds had joined the staff and was working on a script that became 'A Fair and Perfect Night.' So, these were all relatively soft scripts, and I decided that 'Winterfest' should have some harder elements. It was also the show that introduced Paracelsus' ability to mimic voices and assume people's faces. To a certain extent, with Paracelsus I was building on things that Alex and Howard had introduced in 'To Reign in Hell,' the sense of him as a ruler of another underground kingdom far, far below. There were also hints of his back story and things we would pick up and explore later. In his confrontation with Father, he makes reference to some secret between them; something Father remembers one way and he remembers another. So, we were gradually beginning to learn more about that character, his motivations, his history, about Vincent's

past. Oddly enough, I think the elements the fans react to most in 'Dead of Winter' is not any of these plot or action elements, but the whole notion of the Winterfest, the celebration and the sense of togetherness. It's not an episode I think was beloved by the network. It's never been rerun."

Alex Gansa explains, "Again, it was a question of a far too ambitious script, although I think this one came off a thousand times more successfully than 'To Reign in Hell.' We did learn from the fact that if you build things on too grand a scale, they're going to come off a little cheesy on a little box, especially if you're forced to cut corners. I think this was an example of a script that was far better than the final product. But it was very inventive, and George is a master at that kind of thing. That's an episode Howard and I wouldn't go near with a ten foot pole, because it was done on a much larger scale and dealt with a lot of people. George tended to play to bigger, broader themes, while Howard and I tended to play to smaller, more human themes. Which was a good diversity to have on the staff, and we helped each other out in that way."

"Another George R.R. Martin/Cecil B. Demille classic," reflects Howard Gordon. "If I could characterize George's stories, he thought in these epic, \$20 million terms, whereas Alex and I thought smaller, with more personal stories. If you look over the episodes, our stories tend to be about hookers, deaf girls and things like that, and George's tended to be about Winterfest and that kind of thing. 'Dead of Winter' was a huge organizational and budgetary fiasco, building this great hall and everything. But, all in all, I think it was a lot of fun. I think the moment that everyone lives for is when they waltz at the end. It's just an incredibly tender moment. The fans just loved it, and I loved it."

"From the very beginning of *Beauty and the Beast*, we wondered if Vincent and Catherine would ever dance. Some fans felt they were cheated, like they were in the

kiss which was done in shadow. But we wanted to remain as evocative as possible. What remains unseen is ultimately the most enticing, so I love that moment. For me, again, I thought if we did two or three episodes that were good, and if you have one moment in a show that's memorable, I think you've really done more than an episode of *Jake and the Fatman*."

Victor Lobl looks upon this episode as the biggest production effort of the series. "Just a lot of people packed into that underground hall," he says, "which was shot in something like four days. Television restrictions to get some of those effects to work on time, within the hours you've got, was very demanding and we had a very exhausted crew by the end of that shoot. We also had a fabulous time, because there was a party atmosphere. In fact, half of the shoot was in this party area and it was, in fact, a party. There was food, people were carrying on as though it were a party they had all been invited to and had somehow gotten stuck in a room for four days. When we came to the end of that show, it felt like the end of the season. When we wrapped it, there was a kind of bittersweet relief for everyone. There was hugging and kissing and people saying goodbye, but then we had to crank it up right away. That's a typical George Martin situation. Everytime I got hit with one of his scripts, which were fun to work with, I knew that we were going to have heavy, heavy hours. They always had deceptively simple sequences which in truth were very tough to shoot.

"The fans really seem to love that show because there's so much stuff going on. You kind of get the feeling you've discovered something that nobody knows, because it seems like throwaway background. We had an opportunity to do things and set it up in depth, and that was a lot of fun."

George Martin adds, "This was the period where we realized we had some difficulties. Because of the Writer's Strike, the whole season was delayed. We had this notion

that each year we would do a Halloween episode and it would become one of our staples. The annual *Beauty and the Beast* Halloween episode was something we never seemed to get. During the first season, we actually managed to be on on Halloween, but the second year, the writer's strike had delayed everything and we couldn't get on the air until mid-November. Unfortunately, sitcoms are much easier to get up to speed than dramatic shows, so ABC gots its sitcoms on six weeks ahead of us and, to my mind, that was a really damaging blow. By the time we came on, they were really very well established and getting good ratings, and we never won the time slot again. Our first season victories were gone and now we were finishing a distant second. Our actual ratings were not much different than they had been first season, but our share was down. Second is different than first, and towards the end of the second season, we would dip down to third occasionally, which is not too good as far as the network is concerned. Of course, we didn't know that at the beginning of the second season when we were writing and producing the shows. We were a little naive, or certainly optimistic, that we would come back on the air and our fans would return and we would be the number one show.

"I think in retrospect, that we may have returned to the second season the wrong way. In the wave of shows we opened the season with, 'Chamber Music,' 'Ashes, Ashes,' 'Dead of Winter,' 'God Bless the Child,' there were no real strong action shows among them. I don't think Vincent really beasts out in any of those shows. They were predominantly very dark in tone, slower paced and more character oriented. Some of them really are quite dark. I think the audience that came back after the summer was expecting a more romantic follow-up to 'A Happy Life.'"

A former prostitute falls in love with Vincent in "God Bless the Child."

"A show I really liked, and one in which we lucked out with the casting," admits Howard Gordon. "A parable,

really a Christmas story. One of my favorite stories, although a lot of fans were offended by Lana as a kind of Mary Magdaline character. There's sort of a likening similarity between Vincent and Jesus Christ, which was totally unintentional, but people certainly latched on to it. There's certainly a lot read into it, but if there's an argument to be made, then it's legitimate I guess."

Notes Alex Gansa, "I think we had one of our best guest stars, and the show itself I thought was quite sweet. It was a Christmas show and meant to be hopeful. On staff, it was a real favorite, but we struggled with the problem on staff of 'To what extent would this person drive a wedge between Catherine and Vincent?' Howard and I thought it should be a significant threat, to make it really call their relationship into question--the fact that there's somebody else who loves Vincent at some level. Unfortunately, as far as I was concerned and who knows if it was the right decision or not, that aspect of the show got watered down and, ultimately, that made it a lesser episode than it might have been. But still, I hold a special place in my heart for that episode."

Adds George Martin, "I don't have much to say about it, but I think it's a great episode, probably the boys' best episode. We were really hitting on our casting there, and our guest star gave an extraordinary performance."

"One of my favorite shows," reflects Gus Trikonis. "When I would read the material, there were moments that Howard and Alex would write in their description that touched me unconsciously and consciously, stirring up images. That never quite happened before, and that's why I feel 'God Bless the Child' really did something special for me as a director. Everyday would become more enhanced by the day before. It was truly a special time. The post-production crew had done more with it than I had. Normally with producers, they usually take the material you give to them and sort of take something out of it, whereas in this case they added something to it. It was truly a unique experience for me."

"The whole relationship between the girl and Vincent touched me. She saw beyond his face and when she went to his bed, he shunned her, told her to leave. He had his own inner turmoils and passions which were starting to work on him. It was one of those times when he actually could have conflict in his relationship with Catherine. I felt all of that working in the material, and the actors were all there with that also."

Former underground resident Laura ("An Impossible Silence") falls in with a dangerous deaf street gang in "Sticks and Stones," an episode which features an unprecedented scene between deaf people without sound.

"The best directed episode we ever did," believes Alex Gansa. "It was a very spontaneous job behind the camera, and I think the energy of that shows on screen. I think there's a lot of energy and a lot of real tension and passion floating around in that episode. This episode can be put in the same category as 'God Bless the Child' and 'Brothers': they're mostly about a guest star. I just don't think that was serving as well as it might of, only because we didn't let those things reflect on the relationship as much as we should have. Although I love Terrylene, and I think she's absolutely fantastic and the idea of a deaf gang was really cool, as was really trying to get into the deaf culture. It was a wild chance that paid off and got us a lot of publicity. I just think we were straying away from our bread and butter, which was a mistake. I thought it looked great, it was extremely violent--which was a welcome change for us on that level--and I ultimately thought it was a successful episode."

Adds Howard Gordon, "I think we really pushed the issue of deafness. Apparently, it had not been done when there were scenes played out between and among deaf actors. The fear was, 'Will people pay attention?' For the first time, we wanted to put the audience in the place of deaf people who are subjected to close captioning. We had an ensemble of deaf actors, all of whom were tremendous, and I think that episode worked quite well."

It had a little *West Side Story/Romeo and Juliet* aspect, and it worked well."

In "A Fair and Perfect Knight," a friend of Vincent's, Michael, goes to live in the world Above, and it seems as though something is happening between he and Catherine, which fills Vincent with jealousy.

"Interesting episode and very challenging in many ways," explains P.K. Simonds, Jr. "You kind of look at the impossibility of Catherine and Vincent's love on certain levels, and try to figure out how you can circumvent the limitations they faced. At the same time, you had to think of an interesting way to give them a challenge. One of the things difficult about this show was that there wasn't anywhere for their relationship to go. Almost by the end of the pilot they had this amazing, romantic love which we all dream of. So my challenge was this: how could she find a love like the one she had with Vincent that was actually possible? I came up with the idea of this disciple of his who had all of his qualities of character, but was 'a normal human being.' That's how the character of Michael came about.

"What we originally had in mind was that Catherine would start to fall for this kid. This was very exciting to the network and very exciting to us, because it was scary. It was a challenge to their relationship. Actually, there was no other character you could introduce that had a chance to vie for her heart against someone as amazing as Vincent. Elliot Burch was never really a believable romantic threat. Here was a character in Michael who had almost everything Vincent had, except obviously for the pain of his deep suffering background. The problem was that the more we worked on the story, the more we realized that the audience was absolutely going to rebel against the idea of her actually starting to fall for anyone else besides Vincent, so we kind of diluted the notion.

"We did get into some interesting areas. The scene a lot of people remember is the one in which Vincent grapples with the impossibility of her love and asks her if she

wouldn't rather be with this guy. If so, he doesn't want to be in the way of her happiness. We got indirectly into something that was deeper. Even if she was never going to fall in love with this kid--and in the show he falls in love with her--the fact that Vincent can see that this man is in many ways worthy of her and a right person for her, it made it more difficult for him to possibly be standing in the way of her happiness. I think we were able to offer something pretty powerful in the episode, even though we weren't able to challenge them the way we originally wanted to."

Gus Trikonis muses, "That was interesting because it was the reverse of 'God Bless the Child.' In the other one Vincent has the emotional upheaval, and here Catherine begins to have feelings about this young fellow who's come Above."

"The thinking behind it was trying to find Catherine a worthy suitor among the humans," explains Howard Gordon. "Who would it be but a man formed in Vincent's own image? Somehow this guy fell far short of Vincent and I don't think he was a serious enough threat for Catherine's affection. He came off as too much of a kid in that show to make that idea work properly. And, again, how many times can Vincent be jealous? And if he's gonna be jealous, it should be something that we also feel jealous about. The guy maybe should have been more physically beautiful, or at least more physically beautiful than Catherine. In the original concept, he was to be someone who really echoed Vincent's looks even, but in human form. Long blonde hair, tall...all these things, and he ended up being the guy who played the copy boy on *Slap Maxwell*. He's a good actor, but the casting really could have made a difference with that one."

Alex Gansa explains, "Here's an example of a story that was kicked around for a long time. Here was the reverse, interestingly enough, of the 'God Bless the Child' dynamic in which a younger person comes into Catherine's life and falls in love with her. You see, we

were so limited in our possibilities. There wasn't a lot we could do with these two people, because they didn't interact on a daily basis in some society or in some community, where we could create drama. We were forced to do what I considered to be slightly artificial conflicts between them. Here, the conflict wasn't developed between Vincent and Catherine as much as it should have. The conflict was between Catherine and this knight. Our focus was off. This was not a successful episode as far as I was concerned."

A teenaged Dungeons and Dragons fan unlocks the secrets of the underworld in "Labyrinths."

"To a certain extent, that show got screwed up along the way in its development," relates George Martin. "It should have been better. One of the things we ran in to was strictly budgetary. In the original draft, the kid is a much younger, like a 12-year-old, who's really into D&D. When he finds this underground world, he really fantasizes that he's found a D&D world. Well, two things happened along the way. One, Ron felt that maybe the kid's psychotic to confuse reality with the D&D world, so that element got kind of soft-pedaled and removed which I'm not sure I entirely agree with. I don't think it quite made the kid psychotic. It may have made him more of a kid who's a little disturbed, and I thought it was an interesting element.

"Then, of course, we ran up across the child labor laws, which no one had thought of until we got the first draft in and realized that the kid is in almost every scene. Well, you can only work with a minor child a certain number of hours a day, and there was no way to make this in a seven day shoot with all the scenes the kid was in, unless we went with an older kid. Instead of getting a 12-year-old, we got like an 18-year-old pretending to be a 15-year-old. That changes things too."

Says Alex Gansa, "I don't mean to short change any of these shows, but we're dealing with a guest star and there was very little emotional juice generated between our

leads. It was a very interesting idea, but it was a struggle on staff as to how fantastical the boy's voyage into the underworld would be. Some of the staff argued that it should be very fantastical, because this boy has tremendous imagination, and other people argued that that very fantasy would work against our own real world down there. So we ultimately chose to go the slightly more safe, more conventional route. He basically gets lost down there, is found and has to make a choice between the two worlds. It was a very hastily conceived episode, because we were scrambling at that point."

Devin returns to the underworld, accompanied by a deformed man he has retrieved from a carnival freak show in "Brothers."

George Martin states, "I like 'Brothers' quite a lot. I think it's my favorite of my episodes. Of course, I got to bring back Devin, an interesting character with a lot of potential and a relationship with Vincent. 'Promises of Someday' addressed a lot of Father/Devin issues, but I think there were a lot of Devin/Vincent issues that were not addressed until 'Brothers.' I think it helps round out Vincent and explain some of the aspects of his personality. I think you can understand a character better if you understand his background. Of course, the other major feature of 'Brothers' was what we called the Dragon-Man. Sometimes for a writer working in television, there is a difficulty. You put things on the page and you never know how they're going to come out on the screen. Sometimes you lose a little--probably more often than not. It's never quite what you imagined it. But I also think that sometimes you gain, and 'Brothers' was one of those cases. Whatever I could have imagined was just so splendidly realized. We got very, very lucky with the casting and Rick Baker's make-up. It was an incredible travesty of justice when Rick failed to win an Emmy for that episode. It was really a disgrace. But I was very pleased with 'Brothers' all the way down the line. And

it's interesting to compare the way the world Above and the world Below treats their misfits."

"Another George R.R. Martin masterpiece," proclaims Howard Gordon. "I really thought the Elephant Man echo was an appropriate one, and there were some very fine moments between them. When Vincent says, 'There are no freaks here,' that's a very poignant moment, and there's a scene between Vincent and Dragon-Man at the end that's really wonderful. And it's also Devin's redemption, which was well handled, and the two stories dove-tailed nicely."

Alex Gansa concurs. "George just did an absolutely fantastic job," he says. "An episode that was filled with pathos, complexity and was by far his best. Although I wasn't a big fan of the Devin character, only because I thought there were too many parallels with somebody else we had on the show, Mitch Denton, but a great episode."

Catherine discovers a hit and run drunk driver has been living Below for 18 years, and must bring him to justice in "A Gentle Rain."

"When we had gone in to pitch for the show," explains Linda Campanelli, "they asked us to come in with Catherine and Vincent stories. We came in with four Catherine/Vincent ideas and the premise of 'A Gentle Rain.' Naturally, they bought 'A Gentle Rain.'"

"The inspiration," adds Shelly Moore, "was a story in a magazine about someone who had not really done anything wrong in his life made one mistake and it resulted in the death of an innocent victim. And I thought, 'What an awful thing to carry on your conscience. You screwed up one time, you didn't mean to do it, but for the victim's family you do need to pay or they feel as though they've been left out and can't have a sense of closure.' We took that in, and our initial idea had to do with a 17-year-old youth and a 7-Eleven robbery. He didn't mean to get involved with these people, he never would have tried a hold up again in his life and never had

before, but someone behind the counter is now dead and he has to go to jail. Seventeen years later he's caught, despite the fact he's been a really great, great citizen trying to make up for that crime.

"Then, we decided that more people have been drunk behind the wheel of a car than have carried a gun into a 7-Eleven. To make it hit the heartstrings with more people across America, we called George and told him about our idea, and he agreed with us. When we made this change we really went to the other side, probably because Linda's the mother of two kids. When we turned in our first draft, we'd actually gone too far in that direction. The rest of the staff pulled it back in the other direction, and Linda and I feel that the final episode was pulled too far back and there wasn't enough sympathy for the mother. What came out on film seemed to be much more of a hysterical, out-of-control mother than someone who had suffered such a great loss. Her whole life had fallen apart and no one was there to help."

Campanelli interjects, "Other people on the staff thought she should be over it after six months, but our feeling was that it's something you never get over. We spoke to a woman who was a president of MADD, Mother's Against Drunk Driving, and she said that having someone say 'I'm sorry' is very important to these people.' It's at least an acknowledgement of some kind."

Howard Gordon explains, "Lee Goldberg and Bill Rabkin came up with a story that didn't sell which was about a guard in a Nazi war camp. That idea was one we had been tampering with for a long time, but we felt there was something unredeemable about harboring someone who could be a Nazi war criminal. But someone who had been driving drunk when he was young, had killed someone and was incredibly repentant about it. We established very early that they do not harbor criminals down there, although in a sense Father was a criminal and in a sense we had another one....actually we never did shoot it, but we had a story where Mary was involved in

the student underground and indirectly involved in a bombing of a library that killed a security guard. That was an interesting story, and was going to be her back story. Anyway, the kind of sanctuary the underworld provides was really the theme behind that one, and I think there were some really fine moments in it."

George Martin points out that, "This was the first script by Shelly Moore and Linda Campanelli, who were very valuable additions to our staff. They were really in love with the romantic aspects of our show which, oddly enough, despite the fact the show was considered a romance, was never the particular favorite of the other staff members. Ron Koslow always talked about the kind of mythic elements of the show. I was certainly in love with the science fiction/fantasy elements of the show, the boys liked character drama. Until Linda and Shelly, we hadn't acquired people who wanted to do real Catherine and Vincent stories, as romantic as possible. They loved the romance of the show, and that was something I think we needed."

Gus Trikonis points out, "That's the show where there's a flashback of a little boy who gets killed by a car, and I put my son in that role. He desperately wanted to be in *Beauty and the Beast*, and that was his first time on film. We did it as a second unit shot after the picture had been finished. I went down with him that evening--it was all set up by the producers--and we did this piece of film on him where he yells and it's intercut with a guy banging and cutting away at the stones. I was driving home with my son and he said, 'I like this, dad.' I said, 'Oh shit, now I've got an actor on my hands.' It was a turning point in his life, because more and more he wants to be an actor."

A group of individuals deemed psychotic decide to live Below in "The Outsiders."

"There was some feeling that the episodes were getting a little too internal," notes P.K. Simonds. "One of the things that excited viewers from the very beginning was the sense of jeopardy that was in many of the first season

episodes. Part of the strength you had at that time was what had been becoming a formula: crusading Catherine gets herself into physical jeopardy and Vincent saves her dramatically. He destabilized them...or taught them important lessons, such as how to walk with one leg. Anyway, the problem was that everyone, from the writers to the actors, was beginning to feel a little tired of that. This is the incredibly debilitating aspect of TV, in that you're asked to find something that works and repeat it.

"Even though the audience doesn't mind that, because they keep tuning in for more, the immense challenge you face is to try and make it seem like it's a little different. So the second season is when we potentially started to get away from that, and got into episodes that were different. Unfortunately, that coincided with a little bit of a ratings decline, and no one will ever know for sure whether this was because we departed from the formula, or whether in fact you've seen the fairy tale, at the end of the first season you saw some form of the kiss and that's the way it should have ended. 'The Outsiders' was our response to the network's want of physical jeopardy.

"What was interesting about it is the fact that, here, you had one kind of community, and in other areas of the tunnels was another kind of community, which was an extremely opposite. We wanted to create characters who are utterly terrifying, and I think the way you do that is by creating characters who are devoid of any shred of humanity. In a way they're more terrifying, because our characters cannot even understand them."

"Up to this point," George Martin recalls, "we had been doing all character drama. I don't think Vincent had killed anyone or even boasted out in the previous second season episodes. Unfortunately, our ratings were going down, so 'The Outsiders' was our swing back towards action--destabilization...Vincent destabilized a lot of people in that episode, including the first woman he'd ever destabilized. 'The Outsiders' began to pave the way

to some of the later episodes in which he would confront his dark side. It of course also conveniently introduced Catherine Chandler's gun which I would later pick up on in 'Invictus.'

"The other thing about 'The Outsiders' was an argument we had, which I lost. I would have liked to see the tunnel community do a little more to defend themselves there. I was always bothered by the fact that when faced with a threat, the tunnel community essentially let Vincent handle it. I would have liked to have seen more of Jamie and her crossbow, which is my favorite part in 'To Reign in Hell,' or the rallying of the people. At one point, we talked about the Outsiders storming the great hall, but the tunnel community is there to defend it. The boys were doing some of the rewrite on that and Alex, in particular, was very opposed to that idea, hence his view prevailed.

"Interesting aspect about 'The Outsiders' is that at a key point there's a key fight between Father and William, and if you look back at it afterwards, you realize that William is actually right. If they had listened to William, none of these bad things would have happened."

Says Howard Gordon, "*Beauty and the Beast* often treaded the line between camp and melodrama. This episode did yuk it up a bit. It was pretty violent and Vincent just kind of did a lot of blood-letting."

"This was a show that showed *Beauty and the Beast* at its very best, and at its very worst," notes Alex Gansa. "I think there were some wonderful things in that episode, mainly about what happens when a community is besieged and all the various rationalizations that go on in that community to try and reach out to people that are essentially the enemy. But, just as in 'No Way Down,' our villains for the most part never made it as real. They never became real in my mind, and I think this was more true here than it was in 'No Way Down.' But nevertheless, these patently evil characters, basically fodder for Vincent and company, didn't quite sell as far as I was concerned. People were just up in arms over it, they just

hated it. The fans were upset by the violence of the episode. It seemed gratuitous because our villains were not realized as characters. I loved when Catherine brought Father the gun and how the gun later came back to be used in an episode of the third season."

When Catherine's father dies, she retreats to the world Below to be with Vincent and not deal with her grief in "Orphans."

"'Orphans' was a bitch for Alex and me," admits Howard Gordon. "We really wrote it and rewrote it, rewrote it, rewrote it and rewrote it. When we filmed it, the director's cut was 20 minutes over, so there were huge sections that had to be excised from the final cut, which is unfortunate because I think they really did add depth to it. What was nice about the episode is that it explored the magical realism of *Beauty and the Beast*, where angels and ghosts exist, and when Catherine's father revealed himself, Alex and I actually fought very strongly for getting rid of the dream nature of the scene. The way it's framed now, she falls asleep while she's down Below and then her father appears to her. Basically, you see her fall asleep and wake up again. Alex and I really wanted to blur the possibility that maybe her father did come back at some level. We really didn't like the literalization of that appearance, and thought it should be more serious. That's one of my big disappointments."

"It's kind of a slow moving episode. At the same time, I think it was effective. It really tended to be one of people's favorites, because it was very deeply a Vincent/Catherine story and it dealt with an issue that was on a lot of people's minds: why doesn't she just live with him down Below? Ultimately, what came out of it is because now is not the time for her to do it."

Alex Gansa points out that 'Orphans' is "a very difficult episode for me to talk about, because this was a show that went through so much work. When you deal with somebody's father dying, everybody brings their own preconceptions, their own fears and their own passions to

it. I think because of that very fact, dealing with that issue in any way basically evokes a lot of emotion on the part of people. They want it to be good and they want it to speak to their own experiences. It was by far the most difficult episode that Howard and I wrote. Although it turned out well, it was an example of an episode that I think was far better on the page than on the screen. That was largely because it was shot in a very lethargic way, and I think that Victor Lobl did some of our best episodes. In this particular instance, whether it was the script, the actors or Victor himself, or whatever combination of those factors, created an extremely slow pace. I think that basically we spent too long on the moments, everything took too long and consequently we had to lose a lot of our favorite scenes from that show, which I think added a lot to the episode.

"For example, scenes that never got shot included Catherine seeing her father everywhere. She saw him in a cab at one time after he died, but there were moments in the underworld where she kept seeing him. He was this phantom in her consciousness, so that moment when he actually appears to her wearing the clown's nose, became a much more powerful moment, than it does now, just coming out of the blue. That was really worked towards. Also, the thing that I was most upset about was after that sequence with her father, was the implication that it was a dream. This all had to do with people wanting to make that moment accessible. They said, 'Okay, if she's dreaming, then I understand.' That wasn't the idea behind the scene. The idea was that she actually had a waking vision, a magical out-of-time vision of her father. However it happened, I think it was a magical experience that all of us have had in our lives at some level. Magical realism is what we were trying to go for, and *that* is what forces Catherine out into the world again. Not some dream that she had. Here was her father actually saying it was going to be okay, that she would get over this and everything would be okay. To me, that's far more

powerful if it comes to her in a conscious way, whether it's a projection of her own ego or whatever, it's part of the healing process. It's not some dream she wakes up from in a sweat, which is a cliche. That was the one issue we fought over, and we won that one in the script stage, and they went ahead and did it anyway. I was always very upset with that. But I think we took a lot of chances with that episode.

"The very fact that we had her dad appear to her wearing a red clown's nose had everyone saying, 'How is this going to play? Are you serious? Are you joking?' Ultimately, it was a fairly powerful story, and Linda did an absolutely wonderful acting job in that episode. Also, the death of a parent brings your own mortality home, and this show got more response than any other than Howard and I wrote. There was a wonderful outpouring of response to the show. It was a good show because it really dealt with *our* characters, which we strayed from. On the other hand, it was a very slow and somber episode, with a hopeful ending."

Comments George Martin, "A very moving episode, which I think should have been a two-parter, and at one point that possibility was discussed. There are really two things going on in there. One is Catherine dealing with the death of her father, but the other is that she comes Below to live with Vincent, and then decides to return to the world Above. That whole second beat, which is very important, is kind of crammed into the final act. I think the structure, and the boys would probably agree on this, would have been better if the first show had been about the death of Charles Chandler, and at the end of that show, Catherine makes the decision to go Below and live in the tunnels. Then, the entire second show would be about the consequences of that decision. But, for whatever reason, we didn't go in that direction."

Victor Lobl elaborates, "On the set, it was a quiet and reflective atmosphere during the shooting of this show, which was highly unusual for an episodic television set.

Everyone was gratified that dramatically it was very powerful, and we all kind of experienced it with Linda. I think it's more of a quality statement of where we all were with the show than anything else. My recollection is that that was the last episode that I felt was an attempt to deal with any real depth on a human, personal issue. From then on, I felt we were drifting.

"It felt as though there was a real hunt on for more aggressive storylines, with much more action. There was a growing restlessness with stories that allowed Catherine and Vincent to express their interior monologue. There was less and less of that, it seemed to me, from that point forward. It felt like a transitional point in the series for us. It may also have been as a result of the intensity of that one show. Anything after that was just a little more open. That one was really so intense, internal and quiet, that everything else might have seemed more on the surface."

"Arabesque" chronicles the return to the tunnel world of Lisa, Vincent's first love.

"A wonderful idea for an episode," smiles Alex Gansa, "and ultimately just poorly miscast. The woman was probably a very fine actress, but she was miscast and out of her depth on the show. I think ultimately the show, although it's not as successful as it might have been and, again, we shied away from a real confrontation between Vincent and Catherine which would have been nice, I think the show answered a lot of questions about Vincent. And about his extreme trepidation about getting involved with Catherine. It also spoke to his fear of women, what happened with Lisa, how he really did hurt her at some level. Again, there was a tremendous argument about how violent their previous episode was. As you might guess, Howard and I came down on the side of making it a serious, violent act. Let's really give this woman some scars. Unfortunately, that didn't happen. It got watered down a little bit, and became more of a scratch and Vincent fell unconscious as opposed to

something really traumatic. Anyway, I thought that show had one of our top 20 moments, when Catherine takes Vincent's hands into hers and says, 'These are my hands,' trying to tell him that it was okay. There were some powerful things in that show, but the casting didn't do justice to the part and the episode suffered as a result."

"Disappointment," sighs Howard Gordon. "The idea was to have Vincent's first experience with another woman, and exploring Vincent in the past and what his first experience with his own sexuality was. That's really what was behind that one, and I don't think it worked quite as well as it could have."

In "When the Bluebird Sings," Vincent and Catherine encounter Kristopher Gentian in the world Below, and the distinct possibility exists that he is actually a ghost.

"Another one of my favorites," says George Martin. "These are probably the reasons why I think the second season is my favorite of the three. 'Bluebird' was the kind of episode I thought we should be doing more of all along. It was a little lighter in tone and God knows, particularly in the second season, we needed some episodes that were a little lighter in tone."

"It was a spec script from Robert John Guttke, who was an artist living in Minneapolis with no prior writing credits. The only reason I even looked at it is because we have a mutual friend. Robert was just amazingly persistent. His early drafts were very amateurish and not even the right number of pages, something like a third as long as they needed to be. I kept sending it back and Robert kept rewriting it and sending it back to me. He did have a wonderful character in Kristopher Gentian, and a notion of a good idea. In the draft that we finally purchased from Robert, Kristopher is much more clearly a ghost. *Beauty and the Beast* always had this cardinal rule that Vincent and the underworld are our fantastic elements, and we don't allow other fantastic elements, which is why we didn't do stories that were occasionally pitched, like Vincent meets a wolfman. So, it was

necessary to take Robert's script and restructure it to walk a tightrope. Was Kristopher a ghost? Was he a hoax? The viewer is left in a position to make up his or her own mind about that. I have my own theory.

"Once again, Victor Lobl did a marvelous job directing, and our guest star was really splendid. I was very pleased with the way 'Bluebird' was done. I think the show would have been more successful ratings wise, though not necessarily artistically, had 'Bluebird' and shows like it been a larger portion of our mix."

For his part, Lobl notes, "We all had a really good time with that one. The sort of romantic atmosphere took over and everybody got swept up in it. As far as the ghost element, I don't think there was any moment when we thought that wasn't working for us. It felt very comfortable."

Howard Gordon considers this to be one of his favorite episodes. "I liked it because it really pushed the envelope as far as fantasy within the series," he notes. "George did the rewriting on it, and it was one of my favorites of George's. I just think it had the amalgamation of romance and fantasy that we should have done more episodes like, rather than devolving into 'Starsky and the Beast' or something. Generally, the addition of mythical creatures is a problem, but a ghost, for some reason, worked. I think also we had established the magic of Vincent and the underworld enough that it wasn't hard to accept the possibility of a ghost."

Alex Gansa enthuses, "Great episode. A light fantasy kind of show we should have done more of. A whimsical show, and one of our best. In my point of view, it was a ghost and I don't think we should shy away from that, just like we shouldn't shy away from Cathy's father appearing to her. I think these things are evocative, not troublesome. George handled it wonderfully, leaving it as ambiguous as he did. That's always really wonderful, and looking back on it I have to say that George did some amazing work. But George is someone with a tremendous

amount of energy and passion for the show, that he was really able to sustain longer than any of us. At that time, especially after our 'Orphans' ordeal, we were saying, 'Oh my God, can we write some real people now?' We were well into the second season and were getting damn tired, but George was able to maintain a real freshness, as evidenced by this particular show."

Catherine is stalked by a hidden foe in "The Watcher."

Shelly Moore laughs, "After pitching many, many, many Catherine/Vincent stories and writing many, many outlines, all of which would ultimately be rejected and we would be sent back to the drawing board, there came a day when in 10 days they needed a script to be ready for shooting. We sat down and we actually started 'The Watcher' idea from the back end. We said, 'What would be the most terrifying situation to be in, and we decided on that day it would be to be trapped in the trunk of a car that was sinking in water and no one knew you were there. We decided that would be our last act, Vincent rescuing Catherine from a trunk that was sinking in a lake. Then we had to come up with a story to fill in the first three acts. We pitched the idea to George Martin, and he said, 'Wouldn't it be great if you went one step further and had Catherine actually die, and Vincent goes into death and brings her back.' We thought that was great, we'd actually kill Catherine and Vincent would go in and get her. Basically we just love that fourth act so much, and the first three acts were just constructed to build up to that moment."

Says Campanelli, "That was one of the most fun scripts I can remember writing. It just played on all of a woman's fears. It was fun to write someone alone in an apartment, scared, thinking that someone is coming to get her. There were, however, some decisions made in the editing that we don't quite understand. The Watcher is someone that we saw in the script. In the editing, every shot of the Watcher was edited out and we don't quite agree with the decision, because it made people believe that there would

be some large reveal at the end of the show, and there wasn't. It misled people, which wasn't our intention."

"A great genre piece in that a lot of the conventions of the suspense thriller were really well used," reflects Howard Gordon. "We had the moment where Vincent actually brings her back from the dead. Just the context and framing of the series allowed us to take sort of a conventional thriller and do something slightly different with it. Normally, the hero saves the heroine before it's too late, but in this case, he doesn't save her...she's dead. It's really allowing their love to bring her back. I thought it was very effective, and better than a lot of movies I'd seen in similar conventions. I really thought it was Shelly and Linda's best work."

George Martin agrees with this last point. "Probably the best episode they wrote for us," he says. "The ending of that episode, the anniversary, is Ron Koslow's. Shelly and Linda wanted to end it with 'Hold me, hold me closer,' and they embrace on the balcony immediately after the rescue. But Ron decided that the anniversary scene would add to it. They're both romantic themes, but different takes on romance. I know some people love the anniversary scene, and others feel it would be stronger if it ended with 'hold me closer.' I probably would have ended it the way the girls wanted to end it, although the anniversary scene is nice the way it is.

"One of our more romantic episodes, with a lot of nice elements in it. The 'Watcher' was a scary kind of guy. It was Steve Kurzfeld's decision in editing not to show his face. We actually filmed his face, but Kurzfeld decided as he edited that it would be more spooky if we never saw the Watcher, and he became--just as people like that are in real life--this unseen presence. You don't know what he looks like, but he knows what you look like. I'd imagine it was a rather unpleasant surprise for the actor the night he tuned in to see his performance."

Victor Lobl points out that the episode was "technically very tough. A portion of it was very demanding schedule

wise. We had a lot of night work and it just made it physically very difficult. Linda was understandably nervous about the whole trunk in the water sequence, and that's something we were all very concerned about. The whole thing was a very tense situation. My biggest concern was that Linda would panic, and *that* is what would have created the problem. I did feel that 'The Watcher' was part of the drift I had mentioned. There were other shows around that time that I didn't shoot, which seemed to be heading toward the gratuitous action that I wasn't comfortable with. I thought 'The Watcher' could be a rather interesting study of psychotic behavior, but the script never really did explore it on that level, and I was disappointed. That was a show that went through a lot of changes in post-production. Any depth we tried to add was removed in an effort to beef up the action."

Catherine goes to Los Angeles to gather information on a murder trial in "A Distant Shore."

George Martin says, "That was probably the weakest show of the second season. The story pitched to us was all about migrant families in California, and Cathy having to go out to the west coast. There are illegal Mexicans coming in and they're being taken advantage of...it would have been a great episode of *Lou Grant*. The writer was very passionate about this. She'd done a lot of research and knew a lot about it, but Koslow didn't see what migrants had to do with the show. He did, however, like the element of Catherine and Vincent being separated, so essentially we told this writer to take out all the parts of the show she felt passionate apart and build it around the rest, and I think what came out was just a mess. But we needed a script at that point. I could never figure out, number one, what the hell is the fuss about? It's not like 'Nor Iron Bars a Cage' in which Cathy is about to take a job in a different city and will be gone forever. She's out in California for three days, and Vincent is acting like the world is coming to an end. And the whole

plot with the evil record producer and the bad guys, was real television--the kind of stuff we always tried to avoid doing. The only twist this time was that Catherine had to handle it on her own, because Vincent couldn't come to her rescue. He could only pace around and say, 'I miss her.'

"Speaking of *Lou Grant*, one of that show's former actors, Robert Walden, wrote an unfilmed script for us. His episode was called 'Subterranean Homesick Blues,' which was about the sixties and focused on the character of Mary, and really told her back story as a sixties radical and what had driven her underground, and the son she had left Above. It was a pure character piece and in the production schedule until our ratings declined, and we abruptly went on 'The Ousiders'/action tract. The episode was abandoned. When it became clear we had to shoot something here and didn't have any action scripts to go, I tried to convince the powers that be to put 'A Distant Shore' aside and do 'Subterranean Homesick Blues.' I think the decision was made to go with 'A Distant Shore' because it was allegedly more romantic, and had all these Catherine/Vincent fantasies, and the video they jacked in the middle of it, partly because the show came out short. The video was not in the script. We were looking at the footage, which was short and not real thrilling. We had to do something to save the show. It had a little bit of action, but I think our series would have been better served if we had made 'Subterranean Homesick Blues.' It was character drama as opposed to writing, but I think it was a better piece of writing and a better dramatic episode than 'A Distant Shore.'"

Howard Gordon says, "I think conceptually it was interesting to separate them and test the strength of their bond over the span of a continent, but for some reason, it felt slightly flat. I think the concept was better than the execution."

"Trial" moves Catherine into the courtroom, where she tries to convict a child abuser who killed his offspring.

Victor Lobl says, "'Trial' was also not a terribly successful piece. It didn't really probe beyond that whole issue of child abuse and marital abuse. It seemed to me to be slightly exploitative of the Hedda Nausbaum case. Sometimes it's an interesting thing to mirror those events if you're able to get beneath the surface, but all we had going for us in the script was really the most obvious elements. I felt it was more of the same. Although there wasn't that much action, I felt it was exploitative. There was always this desperate attempt to get a bigger audience."

P.K. Simonds explains, "We wanted to do an episode that allowed Catherine to be a lawyer, but the problem is that there's no organic way to involve Vincent in the story. I think the show suffered from that, because his connection was extremely contrived emotionally. Interestingly, Linda Hamilton, for all of her complaints about what the show didn't have, didn't seem to really enjoy playing that stuff. Also, occasionally we would do very emotional episodes that were about other characters, but for Vincent and Catherine this particular episode didn't involve them as personally."

"Politically, we had a little problem with that one on staff," Howard Gordon admits, "in terms of the whole argument of exploitation. At that point, it was loosely based on the Hedda Nausbaum trial, and the comparisons were a little bit heavy-handed. What was good about the episode was seeing the character of Catherine in trial for the first time, really acting as a lawyer and defending her case. We had sort of seen her gathering evidence in a very investigative way, and never really saw her doing her thing. One of the flaws, in hindsight, is that it was a trial Joe was being slated for, and I think more could have been made of their relationship. That could have been deepened a little bit more, rather than some courtroom conventions, although Linda was great."

"Very good issue," offers Alex Gansa, "but ultimately we were not *LA Law* in this particular instance, although

we tried to be. It was a show that clearly took the Hedda Nausbaum case that was going on in the newspapers, and really tried to extrapolate from that and tell a story about Cathy's convictions and Vincent's support of her. Ultimately, we had less of that and more of the courtroom stuff, which was upsetting in terms of storytelling. We wanted to focus on that other part and found it difficult to do, so what happened is that it turned into a more stale courtroom situation than what we were really shooting for. Also, we had lost some things during shooting which were very interesting in terms of Vincent's hearing and seeing these abused children everywhere. There's a wonderful surreal sequence that was written but was never realized, which added some complexity to the whole show. With that missing and the de-emphasis on Vincent and Catherine, I think it was a very ordinary show."

Elliot Burch has been marked for death and Catherine puts her life on the line to help him in "A Kingdom By the Sea."

"The return of Elliot Burch and, again I feel like I'm repeating myself here, I was pretty happy with all of the second season episodes," notes George Martin. "Some of the action sequences weren't as dramatic as I had written them, but that was primarily for budgetary reasons. This was the point, because of our declining ratings, we had swung back to more action-oriented kinds of situations, but with more interesting stuff than first season. In a lot of the first season shows, Catherine would be in trouble, Vincent would come, he'd tear four guys into bits and we'd have a little romantic scene at the end. The real turning point, as I've said, in the second season was 'The Outsiders.' In the history of the characters, after a period of peace in which their relationship was fairly stable and Vincent was almost returning to the old, pre-Catherine Vincent who didn't deal with the world Above very much and didn't have to kill. Suddenly, in 'The Outsiders,' that world forcibly imposed itself on them and Vincent

once again gave into the dark side of his nature and had to take life, albeit in a good cause.

"As we developed the action in the second half of the second season, that's what we explored once more. We didn't just use violence as act breaks or as episode breaks in the way we had first season, or as most television shows did. I think we actually tried to explore the consequences of violence. If you do kill that many people, what does it do to you? What does it mean to you? What does it say about the kind of person you are? In all of these episodes, we see Vincent wrestling with this, and that's certainly the case with 'Kingdom by the Sea.' I think one of my favorite scenes in that is after it's all over, Vincent has to return below and wash the blood off of his hands, which is the first time we've seen him doing that.

"Also, the network was very leery about the whole idea of the kiss. There's a scene in 'Kingdom by the Sea' where Elliot kisses Catherine at the moment they think they are about to die, and she responds to the kiss to a certain extent. Vincent senses this through the empathic bond, and there's a scene later on when she goes Below and Vincent is wounded and kind of recovering from his brooding. He's really comparing himself to Elliot and saying that however much he may love this woman, he cannot be the kind of companion that Elliot would be, not fitting into her world. He brings up the kiss and Catherine tells him at the moment they kissed, she wished it had been him, and that's a very powerful scene I think. I would have liked to have ended that scene with Vincent very tentatively leaning over and kissing Catherine, but we were forbidden to by the network."

Gus Trikonis recalls working with guest star Edward Albert on a mini-series for Universal called *The Last Convertible*, and "in that Eddie Albert and I really hit it off, but he was an actor out of control. He would come on a set and chew the set up, emote to the point where his guts were hanging out. I said to him, 'This isn't acting,

this is throwing up. You've got to have some control there.' So here we're doing a show again, and he has grown some and he's grown up. I said to him, 'Eddie, less is more here. Just simply do the work.' And it was a touching stone for him. He was able to allow himself to just be, without acting outwardly. He was simple, direct and alive in the scene. I also felt that it was a turning point for him in the show, because he had a chance to underact and be a lot more powerful. I saw him glowing continually from that point on."

"I thought it was exciting," states Howard Gordon. "In the ongoing Elliot Burch saga, I thought it was a very effective story that combined action and really brought forth a lot of his back story. George did his usual great job on it, and I really am very happy with what he did with Elliot Burch. I thought Elliot was kind of cartoony and very broad, but ultimately he really resonated over a whole range of emotional frequencies. I think the actor really came through, sometimes better than others, and he became a very rich character."

Adds Alex Gansa, "I think Elliot Burch really fulfilled some of the early promise that he had. He had some wonderful Marlon Brando stuff to do in this particular episode, which I thought was really nice."

Not so kind are his memories for "The Hollow Men," about two rich teenagers who kill for the sheer pleasure of it. "This is right up there with the voodoo show as our nadir," Gansa moans. "I argued vehemently for two seasons against the idea of doing a thrill-kill story. Every other show on television was doing it. Turn to *Matlock*, *Miami Vice*, *Spenser: For Hire*...everywhere you turned, there were two rich college guys pumping iron and wielding knives and listening to Beethoven. Anyway, our dearth of stories forced us to do this show."

Howard Gordon quickly agrees. "That may be the very worst episode of *Beauty and the Beast* ever produced," he laughs. "It was one of those things that sort of occurred.

It's something we had seen before everywhere. A convention, and we didn't do much new with it."

"I don't think anyone was sentimentally attached to the episode," says P.K. Simonds, one of numerous writers who took a crack at this particular script. "We found some stuff in the episode that was good. A little bit of exploration of Vincent's dark side, the fact that he understood something in these kids. Just from looking in their eyes he knew more about them than anyone else. He sensed that he was the only one who could stop it, because of this sort of interesting dilemma of not being able to come forward, which obviously gave him a greater sense of responsibility. Interesting stuff, but, personally, I don't like writing psychotic or neurotic characters."

Notes George Martin, "The script kept being considered and rejected. Sometimes they were killing homeless people, sometimes they were killing prostitutes or members of the underground. It kept varying, but never successfully. But towards the end of the second season, we hit a script crunch--as they're sometimes optimistically called--and we looked to the scripts we had rejected, and pulled that one. P.K. Simonds rewrote it, reconceived certain elements and made it better than most of the early versions, although it still was not a great script."

"I actually got chills a couple of times," relates Victor Lobl, "when I felt we got really close to sensing what those moments of death are like in reality. I thought the script ultimately backed off in the end when it became a sort of fantastical ending. I think we all felt let down by that. Very often the script conceptually offered challenging ideas and then they didn't really fulfill them. The process of working on the set, actually trying to bring this stuff to fruition would give us the sense that we were working the problems through up to a point. So, there was a certain amount of gratification."

"I think starting with 'The Watcher', Linda Hamilton, particularly, became extremely vocal about her

displeasure with the scripts and the way they were heading. And Ron Perlman joined in shortly afterward. She constantly pushed for better scripts, trying to fulfill an idea and I think she grew very frustrated by that. The ironic thing is that they pushed for better scripts, but couldn't offer concrete examples of what they had in mind."

The second season concluded with the so-called *Beauty and the Beast Trilogy* (episode titles "What Rough Beast," "Ceremony of Innocence" and "The Rest is Silence"), which explored Vincent's dark nature unlike any previous episode had done and gave the series an undeniably harder edge than had been seen before.

"Part of that had to do with the network directive," explains Howard Gordon. "If we wanted to stay on, we had to get the edge back, and one of the ways we thought of doing it organically was to explore Vincent's character."

Elaborates George Martin, "Essentially, Howard, Alex and I had plotted the first part of that trilogy together. Then, they did 'What Rough Beast' and I wrote 'Ceremony of Innocence' and Ron Koslow finished the trilogy with 'The Rest is Silence.' He wasn't really part of the plotting, and kind of picked up the ball from the rest of us. I was very proud of the trilogy, and I think it's as good as anything we did. The three episodes were very different, but built the way we wanted them and there was some wild stuff in there. It really did take us to a whole new place in the character; a place we hadn't seen Vincent before. I think Roy Dotrice did some of his best work. Not only did he play Father, but he played Paracelsus as Father.

"I would say the only bad thing about the trilogy was losing Paracelsus. I loved the character. There were elements connected with our show in the studio and the network...essentially in some sense there was a realistic camp and a fantasy camp. And Paracelsus and the world Below were definitely in the fantasy camp. There were

those elements who felt the show would be more successful if it was more of a cop show, more of the *Hulk*, more reality based and less fantasy-oriented. Obviously, I was not in that camp, and Paracelsus was definitely thought of as the wilder, fantasy side of our show."

Alex Gansa adds, "You can put names on the episodes, but in truth this was a real collaboration on the staff and ultimately I think it became the most fun time on the staff that any of us had had, and we really needed it at that point to inject each other with some adrenaline and enthusiasm. I personally think those last three shows are fantastic. They're admittedly dark, and full of sturm and drung, and operatic in a way, but I think taken as a whole, it's stuff you don't see on television very often. I think it's very interesting the way the shows built.

"We started with what we hoped would be very conventional storytelling. We started with a reporter story, Vincent being exposed, Paracelsus playing his tricky games and ultimately tried to build a credible foundation for Vincent's demise. Here was someone from the outside world affecting Vincent at such a deep level that he was already beginning to feel unstable. I remember the last shot of that show, moving in on Vincent's eyes, was just fantastic. Paracelsus, a character I personally gave birth to, was wonderful as was Elliot Burch. If *Beauty and the Beast* was supposed to tell stories that no other show could do, these three episodes proved it. They were so full of energy and pace, and largely what we had been missing through the whole season. The moment when Vincent imbeds his claws in who he thinks is Father...can you imagine a wilder moment on television? And then the cliffhanging moment of the trilogy, when it sounds like he's attacking Catherine? Just amazing.

"'The Rest is Silence' was the denouement of the story. The first two shows really de-escalated into a very psychological show, the last one. The pace was slower and we were coming down from that wave of violence.

Interestingly enough, at the same time Vincent was getting more and more bestial. I think the currents and levels of storytelling being told all throughout those three episodes, represented the staff at its finest. But I guarantee you that there are people who would 100% disagree with it. Not only on staff, but in the general public. We expected some conflict, but a much more positive response. Some fans went crazy. They said, 'Vincent wouldn't feel these things, he's too noble'...give me a break. He's a beast, for God's sake."

Says Howard Gordon, "Everything congealed for us, and that was a big turning point in the series. I also got a lot of shit from the fans on that one. People didn't want to see Vincent's dark side, and the whole thing was the exploration of what it meant to be Vincent, what exactly was he, what forces were working on him. Yes, it really evolved into this whole Luke Skywalker/Darth Vader battle for his soul, but I thought it was actually a very effective trilogy that worked to my taste. Even though we offended some, I think many people really supported the trilogy.

"A lot of people were very upset, as I recall. I guess there were different sections of fandom. Some were really into Vincent's quiet side and meditative side and his Christ-like side. When you show this kind of demi-god in compromised and violent terms, people really got offended...*some* people got offended. But I'm proud of what we accomplished."

Tony Jay, who concluded his portrayal of Paracelsus in the trilogy, notes, "I particularly liked that small scene with the reporter where he dies that terrible death at Paracelsus' blade. It was totally unexpected, I thought, but it all made sense. The script was beautifully thought out, and it was nice to have Paracelsus in everyday clothes for a change. If Paracelsus is brought back some day, and it is a big if, I would like to see him as the alter-ego of Vincent; symbolizing what Vincent could have become had it not been for the tender graces of his other side and

the effect that Cathy and Father have had on him. They are influences of the good, where Paracelsus provides influences of the bad. I'd like to see that and his background developed a little bit more. What was he in his earlier days? How did he get involved in all this? What exactly happened? There's a certain amount of scope for that, but above all else, he should always remain evil, but evil with a point of view. There should always be a reason for his evil."

"Ceremony of Innocence" director Gus Trikonis says, "Roy was terrific in that scene where he's supposed to really be Paracelsus. I thought it was a hell of a good episode and Tony Jay was absolutely terrific. It also provided a necessary exploration of Vincent's darker side."

Victor Lobl, who directed "The Rest is Silence," points out, "That actually was gratifying, because there was a feeling of closure to that, even though it was leaving the door open as a cliffhanger. There was a tremendous amount of dialogue in terms of which way to go, and that script was hammered out over a long period of time, worked and reworked. It was such a delicate issue to figure out how we were going to set up the following season, which was a question mark in itself. We were trying to find a way to close the season strongly enough that we could live with it if that's where we were going to end, and at the same time whet people's appetites for an interesting continuation. Nobody actually knew where we were going to go after that. There were some ideas, but nothing concrete."

And so, the trilogy ended on a cliff-hanger, with Catherine's life possibly in danger at Vincent's hands. Certainly an auspicious way to conclude the season, yet the general consensus on staff was that the year had not been as successful as season one.

Victor Lobl, who directed the season finales of years one and two, comments, "Whereas the end of the first season was on a tremendous high because we were absolutely

certain we were going to be back, the end of the second year, at the end of 'The Rest is Silence,' there was more of a relief that the season was over and we could all take a rest. We were all very tired from a long season under difficult working conditions. In addition, there was clearly the sense that there was a divergence in opinion regarding the direction the scripts should go. There was a little sense of unrest in terms of whether or not the show would continue, because it might fall apart creatively or whether the show had in fact already taken the creative turn in a direction that was about to bring about its own demise.

"Also, we were all very much a family and there was a certain kind of pride that is rare on any television set I've been on. There was the sense of, 'Uh-oh, the stuff that's happened on other sets is beginning to happen here.' It wasn't really out of control, but it was surprising to find that it was happening at all, because we were so tightly knit and so excited about what we were doing. There were just little seeds of discontent and unrest that were familiar to us all, and I don't think anybody knew what to expect the next season, particularly if the network continued to push us in an action direction that would make us look like other shows. The truth is that even though I felt it did become too action-oriented, there still were ingredients that set us apart radically from almost every other show."

"We made some large mistakes in the second season," muses Alex Gansa. "You look back and say you made a mistake, but at the time we made what we obviously thought was the best choice. Hindsight is always a lot clearer. We were all excited in the second season, because we basically had free reign and thought we would tell stories we really wanted to tell. Our first mistake was not starting with an episode that followed 'A Happy Life,' because that show represented such a turning point in their relationship, that we needed a show that spoke to

that fundamental change. What we did instead was just proceed as though nothing had happened.

"The nature of television is that by the time you see yourself in a rut...the metaphor is that you're an ocean going vessel. You can't make a sharp left turn or a sharp right turn. You've got so much momentum going. At the beginning of the season, we were just so dark and telling these small stories, that by the time we turned the ship, we left a long line of these sort of sentimental and sad and dark stories in the wake. That's why in the first part of the season, there's one kind of story, and in the second part, there's another."

Notes Howard Gordon, "In hindsight, we should have gone back to 'A Happy Life,' and dealt with that moment when they sort of kissed. What happened when we started second season was that a familiarity and a certain ease had developed between Ron and Linda off camera and during the summer. So, I don't think we dealt with the ramifications of the end of the first season properly, and suddenly they had settled again into this familiarity and sameness that didn't really allow them to grow.

"At the same time, I think we liked a lot of the stories of the second season. No matter how good the vehicle was, it was always about their love and by taking away some of the tension between them, which we did by having them be so familiar, I think something was missing. The thing that people wanted to see was this impossible love.

"Generally speaking, I think we were trying to really get into Vincent's beast aspect and discovering what it meant. I think at that point he was a little bit soft, kind of a man with fangs and claws. That means something. It's got to stand for something the way he looks, yet we were really kind of ignoring that. He was incredibly well spoken, and his bestial side had remained unexplored. The nature of that was something we really wanted to flesh out and explore, and one of the ways we did that was to ask what did it mean, what would it mean, what could it

mean? We really explored the archetypes of the beast and what it meant. Did it mean logical behavior? Instinctual behavior? How do you distinguish between bestiality and human anger? Do you just give Vincent a temper? Those moments were born out of an exploration of that part of his nature."

Director Gus Trikonis is pleased with the second season in that it taught him a great deal about his craft by allowing him to work with a crew that had largely come from motion pictures. "Their whole attitude was 'feature quality work,'" he muses. "The whole unit kept growing from episode unit to the next, and I was rejuvenating myself. I kept opening myself up creatively to the point where I kept taking more chances with angle, light and performance. At the end of the season, after all my years in the business, I felt as though I learned more than in all the other years combined. When that third season started, I was just ready to tear that film apart.

"And I thought that the second season worked overall. I felt they had to make the transition they made in order to keep it moving, because it did at some point become redundant between she and he. You know the relationship can't last on that level. Things change, we change. It had to go somewhere, it couldn't stay the same. I felt it had really reached a peak by the end of the second season."

"I thought the second season had some of the highest highs and some of the lowest lows," admits P.K. Simonds. "There were a couple of episodes that were really fantastic, but because we took a lot of chances, the failures seemed to be somewhat more conspicuous."

George Martin feels that season two was the show's best. "Not to say it was perfect," he clarifies, "but I could pick up mistakes in shows in all three seasons if I wanted to. But I think we did some of our best work during the second year. If you look at all 22 shows, there's a tremendous range there; a tremendous diversity of shows. Unfortunately, they weren't mixed up. The first half of the second season was all character pieces, relatively

slow drama, slowly paced. The second half was the more action-oriented shows. If we had mixed it up, and had one one week and the other the next week, I think we would have had a show where anything could happen; you wouldn't know what you're going to get from week to week. It could be a serious dramatic show, it could be action-oriented, it could be dark in tone, it could be light."

Season Three

As initially conceived, the third year of *Beauty and the Beast* would have begun with a second trilogy that wrapped up elements left over from year two. Interestingly, these shows would have included the late Paracelsus.

"One of the phantom third season episodes would have involved Paracelsus, but he would still be dead," explains George Martin. "When we did the second season trilogy, we thought we were going to have a full third season of 22 shows starting in the fall. The question was, 'How would the trilogy have concluded?' It was left as a cliffhanger. The way we were going to come out of it the following September was with another trilogy called 'The Land of the Dead Trilogy.' Basically what Catherine finds in the cavern, and the reason she screams in 'The Rest is Silence,' is that she has found Vincent and he's seemingly dead. In the following shows, he is sealed in the catacombs, Catherine grieves and goes on with her life and the underworld has to deal with this loss."

"As we're dramatizing that, we're also cutting to Vincent in the Land of the Dead, where he's dealing with all the people that he's killed, who are all there. Characters from previous shows, thugs, villains and so forth, with Paracelsus, of course, presiding over them. At the end of this, his love for Catherine would bid Vincent to return to life. Once again our intent was to walk a tightrope. Was Vincent really dead and in the land of the dead? Or was he in some strange catatonic state that

resembled death, in which he had this wild dream? That would never have been resolved, but ultimately Vincent would have woken up from his 'death,' having had this experience."

This idea was abandoned when Linda Hamilton announced that she was pregnant, and would be leaving the series to pursue a "career" in motherhood.

Complicating the third season even further was the fact that CBS reduced the series to mid-season replacement status, which meant 12 episodes rather than 22. To deal with this, the staff came up with a 10 episode "arc" in which Catherine, who is carrying Vincent's child, is kidnapped by a villain named Gabriel. He keeps her alive long enough to have the child and then kills her. The remainder of the storyline has Vincent seeking his son and waiting to unleash his vengeance against Gabriel. Aiding him in this matter is an investigator named Diana Bennett, who finds out the truth about him, Catherine and the underground.

"When we returned for the third season," Martin details, "we knew Linda was leaving and had several decisions to make. Should we introduce a new female lead? Well, obviously you do have to introduce a new female lead. Do you recast Catherine, or do you somehow get rid of the character and introduce a new one? If you go the route of getting rid of Catherine, do you kidnap her, kill her or have her take a job in another city? That's what we discussed for some time.

"If we just had Catherine kidnapped, that would have left the door open for her return, yes, but it really would have put the show in a permanent straitjacket. Vincent could never have forgotten about her. We would never be able to do a third party show where he helps Rollie, Dragon-Man or someone like that. We would never have been able to do a whimsical show, because Catherine was missing. So, every week Vincent would hunt for Catherine, which was really not sustainable. A job in another city doesn't really make sense after all they've

been through. So, the alternatives got discarded pretty quickly. That left us with the alternative of recasting or killing her and introducing someone else. Obviously, you know the decision we made. We didn't think that recasting would work. It was probably the safest choice, although it's very seldom been done successfully in prime time television. We chose the alternative that we thought gave us the most dramatic possibilities."

On Catherine's death, Howard Gordon adds, "We just felt that many great love stories do end in death. Her moving away would be kind of anti-climactic, and we felt that the idea of recasting wouldn't have worked. Perhaps it would have in hindsight. That's what Monday morning quarterbacks seem to be saying. But we felt that her death was the only exit grand enough for the character. We went back and forth and argued for weeks and weeks about it, and obviously came to a decision and stuck with it.

"By killing Catherine the way we did, part of it was that Vincent would have adversary worthy of his vanquishing. There's this kind of convention that when Charles Bronson's adversary rapes and murders his wife and daughter, it kind of tweaks up the revenge aspect. Perhaps we should have been less violent, but Gabriel was so insidious and this was one way to reflect the depth of his insidiousness.

"We discussed the thought that Vincent couldn't have a love interest right away. It would have to be something that developed over the course of time, if at all. It was really a test period. We did the arc to really redefine how we would have told stories in Linda's absence. We probably would have done more like *Wiseguy* and told broader, more epic stories over two or three episodes at a time. A lot of it was the testing ground, and a lot would evolve depending on how Diana and Vincent worked together on screen. One of the best ways we thought to introduce a new character was through the case, and a character who ultimately would help Vincent find

Catherine's killer. We also tried to explore a character who was different from Catherine."

"Diana *had* to be different, otherwise you've just got a second-rate Catherine," interjects Martin. "We wanted a whole different dynamic, and a relationship with Vincent that would not duplicate Catherine's by any means, but would take us to new places and give us new possibilities we had not seen before. We were extraordinarily fortunate in our casting. I think Jo Anderson was just sensational and the character was really terrific."

The first episode of the season, "Though Lovers Be Lost," begins with Vincent near-death, Catherine's love (and, yes, the relationship is finally consummated) reviving him and then the plotline unfolding as described above.

"I thought the episode was good, but it could have been great," says Howard Gordon. "What I liked about it was the introduction of Gabriel. Stephen McHattie is a great actor. He looks like he can rip out your throat with his teeth. At some level, you have to pay respect to the conventions of villainy. How evil can you get? One of my favorite scenes in the two hour movie was Gabriel talking to the doctor, explaining how he killed his own father...really sick stuff. It fleshed a little bit of his character out."

Alex Gansa sadly notes, "A lot of the magic left the show, and I think 'Though Lovers Be Lost' was responsible. We *did* have to change the show. The order from the network was action/adventure, no more romance and fantasy. We had to keep this thing as hard-driving as we possibly could. As a staff, that wasn't our strength. We weren't great action plotters. We were much better off on the romantic end of things."

"There were other things we could have done. All of us were so angry at Linda at the time, and have since come to understand that she was in a situation where she was going to have a kid. We should have said, 'Go out and enjoy your life.' Who are we to try and hold her back, but, at the time, we were upset. We knew that it probably

signalled the death of the show, that it wasn't going to go on for as many years as we would want. It was the death knell, and I think that ultimately that's the reason we treated Catherine so miserably in the first two hour show. We just did not treat the character with much love or affection at all. Those were some of the seeds of destruction. I also think we were tired, nobody knew if the show was coming back and when we found out it was, we had to change it."

"On the positive side, the episode certainly had some movement to it, there's no doubt about it. Vincent unsuccessfully trying to reach her was something we'd never done before. The introduction of Gabriel, who was great. Ultimately, I think it was a pretty powerful two hours of television. Not the *Beauty and the Beast* that people had come to expect, but it certainly launched us on our new road. I think it also showed that this was a series that was not going to get any more attention than it already had. We couldn't have had more promotion, publicity or hoopla for killing off a major character, and we still only did 21 or 22 share. I think that everybody found from this experience that this was a very special show that was *not* going to attract a huge audience. It was a cult kind of show, and I think this demonstrated it once and for all. Even though we tried to take it out of that cult, even though we tried to make it more accessible, even though we tried to give people a villain they could hate, even though we gave Vincent a mission in the true sense of the word--in this case, a child to find--this was a show that was not going to have a mass following. Again, that depressed the hell out of all of us."

"There was actually strong network opposition to the whole idea of a child," states George Martin. "Believe it or not, one major network executive wrote a very strong memo to Kim LeMasters and referred to it as bestiality, which just grates on my mind. It's like you spend two seasons doing a show about the romance between a white

man and a black woman or something, you finally get to the point where they're going to get together and you get a memo saying, 'They can't get together, that would be a inter-racial consummation.' Didn't anybody pay attention? The whole theme of our show for two seasons was that appearances don't matter, love transcends all. This one network exec just didn't get it, and found the whole concept of Vincent and Catherine being together disgusting. He compared it to a dog! Ron Perlman, even in Rick Baker's make-up, is not the same thing as a pony. This is a person, maybe he's a deformed person, but it's not taking sexual advantage of an animal. It's nuts. But I don't want to give the impression that this was the network position. This was the position of one executive, who lost."

Director Victor Lobl says, "We were dealing with the realities of television. At the beginning, we all said, 'How can we continue to shoot *Beauty and the Beast* without Beauty?' But when you get into it and start developing the storyline and that reality takes over, you buy into it.

"I like the new character, actually. I thought Diana was an interesting, different female lead. Also, the epic size of the story on top of what was already rather grand, was very exciting to deal with. The action in 'Though Lovers Be Lost' was, for me, not offensive. I found that within the story it seemed purposeful and it worked. My problems were that it continued on and seemed to escalate through the season. But, actually, that two-hour episode worked very well. It also allowed us to take bigger steps than we would have on the seven-day schedule we'd normally have. There was a freshness to it as well, and because it was the beginning of the season, everyone's energy level was very high. It seemed like a new and interesting challenge, and nobody knew where it was going. We didn't know what was going to happen."

"Walk Slowly" has Vincent return Catherine's body to her apartment, with an investigation into her death

ensuing. This episode introduced Diana Bennett as the person searching for her killer.

Notes Shelly Moore, "Linda and I perceived Diana Bennett as a much warmer, family-oriented and family-based person. We felt that Catherine during the first two seasons became more and more estranged from friends and family. After her father died, she was basically left with her adopted family from the tunnel community."

Linda Campanelli adds, "We wanted to have someone very different from Catherine, and we wanted her to be a part of a big family and close to that family. She was to be excellent in her work, very confident about herself, but she was someone who had trouble making relationships work. The Diana Bennett that ultimately came out of 'Walk Slowly' wasn't that character. I think that was a disappointment, because I would have liked watching our perception more, but we couldn't convince anyone else."

"We've gotten wonderful feedback from the fans," points out Moore. "Linda and I didn't come away absolutely excited about the episode, but the fans seemed to love it. In all fairness, Alex and Howard also put a lot of work into that effort, and Ron wrote Vincent's voice-over eulogy."

On this show, George Martin says, "A very moving episode. Linda and Shelly did a terrific job for us. Ron Koslow contributed the eulogy that Vincent reads as Catherine is being buried, and it was enormously moving."

Alex Gansa notes, "Diana Bennett was good, although there was no chemistry between Vincent and her at all, and that was a major problem. I think that Linda Hamilton, as an actress, was a more giving actress. She just gave everything to Ron Perlman when they were together on screen, because Vincent in his mask had to be reactive. He needed the person he was on screen with to really give him stuff to play off of. Jo Anderson is a good actress, but she just wasn't a real giving actress, so the

scenes between them weren't at the same level of intensity that we were used to with Vincent. An episode that really worked. We needed an episode of mourning for Vincent."

Howard Gordon adds, "'Walk Slowly' presented us with the question of what the proper mourning time is for this relationship. It also begged a question of Diana in the beginning: we wanted to intimate that this was a possible relationship. If *Beauty and the Beast* was going to survive, there had to be a new beauty. This was a testing ground to see whether or not Jo Anderson was going to work, and whether or not there would be that kind of possibility or chemistry.

"The creation of her character was a coup, I think. How it would have worked, I don't know, but conceptually it was a great character, the idea of a woman being hired who is the best, a woman who is very different from Catherine but who has the same kind of intensity, sensitivity and goodness that she had. And she is someone who could pick the pieces of the details, and the whispers of this creature's existence in this woman's life. Whether it worked on screen between them, I'm not sure. We never really got a chance to test it."

Says Gus Trikonis, "It's a show about Vincent's mourning Catherine's death. I thought Perlman was brilliant in the scene where he brought her body back to her apartment. That whole montage of him sitting there and the changes going on around him. Daylight is showing up, birds are singing and he has to leave her body for the last time. Even though she was gone, Catherine's presence pervaded the whole third season, and Ron Perlman had a lot to do with that, because he kept fighting over the fact that you don't let that go so easily. Through each show, there was always something there, because it's something that's just not forgotten. 'Walk Slowly' was a totally draining show for Ron. I feel he did some of his best work in that show. You know, when he did that scene with Father, he resisted it. He couldn't get a handle on it.

He couldn't understand what the scene was about. Roy and I sat and talked it through with him.

"One of the great scenes of that show, I thought, was when he goes to Father and Father says, 'Let her death wash over you, don't resist it.' I just lost my mother, and what kept coming back to me was that scene, how important it was and how it affected me, even though we shot it a year ago. It was very helpful to me, because that's exactly what I had to do with my mother.

Vincent reveals himself to Elliot Burch to get his aid in the search for Gabriel in "Nevermore," while Diana continues her own investigation.

P.K. Simonds notes, "I really liked writing the episode and the way it turned out, although I hated it when they first gave it to me. That was an episode that was very much in between other episodes and nothing monumental happened. But it was fun because it had a noir quality and it took Vincent to interesting places. It was great to have that moment when Elliot gets to see who his competition was. You see that both of them are really making immense sacrifices in their lives for their love of Catherine, which really redeems Elliot in a lot of ways and makes him into a real hero. It also allows two very unlikely friends to bond. Sometimes when you're writing something and you're not really sure what it's about, it forces you to dig a little deeper. You find interesting things and that process of discovery was the most rewarding part of the script."

"It pushed the story forward in a narratively taut way," Howard Gordon says, "and I think Elliot really came through for us as a character, and all these incidental characters sort of came to the fore. It was sort of a slow moving, meditation on loss and everything. There was the need for a mourning episode, and 'Nevermore' picked up the string. Basically, it was a revenge and rescue cycle set in motion. Vincent had a child to rescue, it was a quest, and there was an incredible emotional resonance."

Alex Gansa interjects, "It brought Elliot Burch into the fold and certainly spoke to his own reactions to Catherine's death and what was going on. Obviously, it was an episode where he meets Vincent, which is certainly exciting on that level."

Notes Victor Lobl, "That was the first time I did any real work with Edward Albert. For me, it's always terrific to start work with another actor, and Ed's real intense about getting it right, so he brought a lot of fresh energy to the set. It was also interesting to do something where Vincent was actually physically vulnerable, and it was new territory to travel with Ron. That's always liberating to have new places to go with an actor you've been working with for a couple of years.

"What was interesting is what we came to in terms of trying to get a handle on the premise. Vincent and Elliot were both facets of the same personality in some ways. Elliot was somebody who had totally remade himself into this kind of mogul. He worked his way up from the street and has this very slick facade that he started to throw away, because basically he was a street fighter. When it came down to it, that's the way he was going to deal with adversity. As he became more animal, it drew him closer to Vincent, who was actually extremely civilized but also, in essence, was a street fighter. The way the two actors worked together was trying to find this thing in each other and trying to see each other, in some ways, as a reflection of themselves. That's the handle we looked at in all their scenes together."

In George Martin's first script for the third season, Lance Henriksen portrays "Snow," Gabriel's brother-in-arms, the two of them symbolically united by a pair of 500-year-old rings. In the episode, Snow goes Below to kill Vincent and just about anything else that moves.

"It was not my idea," says Martin. "Steve Kurzfeld had this notion of Gabriel sending a killer into the tunnels. A real kind of action piece in the tunnels. Originally, Howard and Alex were going to write it, because I had

reworked the 'Land of the Dead Trilogy.' I had it boiled down to one episode called, 'Where No Birds Sing,' which was supposed to follow the funeral episode, 'Walk Slowly.' It would be Vincent going to Narcissa and then going into the Land of the Dead searching for Catherine, but ultimately hearing his child's voice and essentially choosing life and the child over death and Catherine. In fact, I had the outline for that and was about to write the teleplay, when Tony Thomas--who was more in the realistic camp--called me. He felt that the episode was too backward looking, too fantasy-oriented and we couldn't do it. Because the third season was an arc, I couldn't just think of something I wanted to write, so assignments sort of got switched around and I got the 'Snow' episode, which was fun to do in a lot of ways.

"My assignment was to do a relentless action piece. It's a very violent episode, which I know bothers the fans, but that's what I set out to do. My belief about violence is that if it's going to happen, I want it to affect people. That's why I'm proud of the way that I think *Beauty and the Beast* handles violence in general, through all of our seasons. Throughout television, violence is so clean. Somebody gets shot, and they fall down and they're never anybody you care about. *Murder She Wrote* comes on every week and there's a body every week. Have you ever seen a moment of grief? Television robs violence and death of its emotional content.

"If 'Snow' was scary, if 'Snow' hurt people, if it was devastating to kill Steven and Sam and to see this guy unleashed in the tunnels, if it was a sense of violation in the way he smashed through the tunnel door, all of which some of the fans were upset by, my response is, 'Good. That's what I wanted to do.' I don't want to kill someone and have people say nothing. If I'm going to portray death in my fiction or my television, I want it to provoke an emotional response. Death *should* provoke an emotional response.

"In 'Snow' we also started to get into the mystery of the rings, which I guess is going to remain one of the great unsolved secrets of *Beauty and the Beast*, because we weren't finished with them. At the end of 'Invictus,' you don't know all there is to know about these rings. We know that Gabriel has one and Snow had the other, that they're 500 years old, that they have a Latin inscription...you find out some of this, but the whole story hasn't been told, because we didn't know we were going to be cancelled. We were talking about introducing a third ring and bringing in a third villain who had it. There was much more to deal with in another trilogy."

Howard Gordon admits, "I was skeptical about it, and I thought some of the metaphors were a little heavy-handed, like Vincent having these snow dreams. Ultimately, I think it worked, largely on the charisma of Lance Henriksen. I think he was a formidable opponent, and an apt emissary for Gabriel. We also had this intimation of their past, that they'd done terrible deeds together and that he was basically the best there was. I thought it was an effective, suspenseful hour of TV.

"We did, however, have quite a number of fights on staff about the violence, because things were fairly grim to begin with. On the one hand, it established the ruthlessness of the guy, but on the other, it left people with a very bad taste in their mouth. It did serve to make his own demise much sweeter."

Laughs Alex Gansa, "At some level, it introduced Vincent's precognition. I just remember George arguing against precognition in the first season episode 'Down to a Sunless Sea' as a horrible device, and then to use it in such a ludicrous fashion in 'Snow.' Give me a break, George. I love George, but I will never, ever let him live this one down. Dreaming of a blizzard in the tunnels all because there's a character named Snow on the way down there. That's incredibly far-fetched. Anyway, there was some good stuff between Snow and Gabriel, and ultimately good cat-and-mouse down in the tunnels with

Vincent. It was an extremely exciting action episode. You can't ask for better. That was our mandate, and that's what we gave, so we delivered on that show particularly."

Gus Trikonis reflects warmly on the episode. "When I read that show, I thought, 'This is terrific, a truly action-oriented film with character.' The guy who played Snow was wonderful, reminding me of Rutger Hauer in *Blade Runner*. The visual concepts were great, and so were the scenes between Lance Henriksen and Stephen McHattie.

"Remember Snow's red visor? The only way we could make that work was to have a light shining through it. It looked ominous but he couldn't see through it. Everytime he had that mask on, he was blind. When Lance was running through those tunnels, he didn't know where he was going. The only thing he could see was straight down at his feet, so there would be times when he would bump into walls. But you'd never know it from the way he handled it."

The financial collapse of Elliot Burch, orchestrated by Gabriel, takes place in "Beggar's Comet." Gabriel sways Elliot to his side, resulting in Burch's willingness to betray Vincent. At the last moment, though, he has a change of heart and sacrifices himself to save the man-beast. The episode concludes with an explosion that kills Elliot and seriously wounds Vincent, who collapses on Catherine's grave.

"In the episode 'Nevermore,' Vincent goes to Elliot and it's a very dramatic meeting between these two men who both loved Catherine," muses George Martin, "and he asks for Elliot's help. You have a great moment of drama there. But once you pass that moment of drama, you realize you've got a problem. Vincent, in some sense, has handed the baton to Elliot in a relay race and Elliot is in a position to do this investigating and find out stuff that Vincent can't. So, your central character in the drama doesn't have much to do, and he has to periodically go to Elliot and say, 'What's up this week?' I think some of this

dictated the shape of 'Beggar's Comet.' I think we had to go in that direction to avoid it becoming the Elliot Burch Show. I do think we could have taken a little longer and that we could have gotten a few more beats out of Elliot's seduction and betrayal, but it seemed to work pretty well."

Howard Gordon notes, "This was a failure on all our parts to really deepen Diana's character. She was fine when she was a Manhunter, but I don't think we made her knowledge of Catherine intimate enough. She basically perused the scene of things, sniffed around and intimated rather than really investigated. There's just a certain depth to Diana's character that I think we missed. Another mistake was the relationship with her boyfriend. She's got her own life. I think it was a mistake not to give more to that relationship. In an earlier draft, that relationship was supposed to be explored, but we ended up cutting it to a very incidental one.

"A thing I liked about 'Beggar's Comet' is the last minute when Elliot's soul really redeemed itself. That idea I liked very much. The whole arc really included Elliot's really being humbled by Gabriel. He was a titan, the guy we had set up as the prince of New York, and Gabriel was making mince-meat out of him."

"Beggar's Comet" marked Victor Lobl's final episode of *Beauty and the Beast*, though "In the Forest of the Night" would air after this one. "To me, it was particularly poignant," he says, "because I was saying goodbye to the entire experience after three years. It's one of those situations where you're shooting and shooting and you almost don't want to be on schedule. You want to fall behind and stretch it out as long as you can. The last night we were shooting in the graveyard trying to beat the sunrise, and it was the scene between Gabriel and Elliot, two very strong actors given very strong material to work with. It was one of those production highs that I get occasionally that we don't know if we're going to get

it and everybody's kind of juiced up to try and do it, and we just kind of squeaked in under the wire and got it done.

"As I've said, I was not particularly thrilled with some of these scripts, partly because of where we had come from. If I had come to *Beauty and the Beast* in the third season, I would have approached it very differently because my expectations would be different. Because it drifted away from what it had been, I felt a loss of the original concept so that I never engaged the material quite as much as I had in the prior years. But I think most of the work we did fulfilled the material as written."

At the beginning of "A Time to Heal," Diana finds Vincent on Catherine's grave and brings him back to her loft to begin the healing process.

"This was an exact reversal of Vincent bringing Catherine back to health," notes Alex Gansa. "This is the woman now, healing the beast which establishes some sort of connection between them. Ultimately, though, another very slow moving, dramatically insufficient script and not one of our best. We just didn't have the sparks going between these two. We tried, but I just don't think it was ultimately successful in that way. It didn't do what it was supposed to do, which was to create a real romantic energy between our leads."

Says George Martin, "I could have done without the little bit of action at the end, where she goes into the tunnel and it just happens to be full of drug addicts, and Vincent just happens to be there at that moment, which I tried to eliminate. I guess the feeling was that they needed some action or something."

"It was a tough time for Jo Anderson because she was just breaking into the show," notes Gus Trikonis. "At the time I was wondering why they hired her. She was so different. I felt she lacked a necessary sensuality, and kind of depth that I felt was needed for that part. She did soften eventually, but that was in the planning of the arc. I just thought by the time they brought her to that place, people had lost interest. It was too late. But Jo worked

her ass off, and I think the episode worked beautifully. It was really two characters in a room going on and on, and you really got to watch the development of these two people."

Howard Gordon opines, "Some great moments in it. Alex and I worked very hard on that one, because dramatically we wanted to reverse the pilot and the myth, in that beauty saves the beast. Having been hot on his trail and having sort of insinuated herself into the psychic depth of the relationship, she really rescues him from death and heals him, and knows him at some level. All of those factors are very interesting, whether it all came out on screen, I'm not sure. I think it at least established the possibility of this relationship, and her helping Vincent on this quest to regain the child."

"In the Forest of the Night" marks the return of Rollie, and Vincent's attack on a drug warehouse that belongs to Gabriel.

P.K. Simonds states, "I hated that episode from beginning to end. I was miserable, constantly arguing to drop the episode out and shorten the arc. In terms of its relationship to the arc, it had deep structural problems. The connection to Gabriel in that story was very tenuous. It was nice to bring back Rollie and explore his character a little more, offering a chance of redemption, but, again, it's all these people you don't care about. A show like *Beauty and the Beast* just doesn't do hard-bitten criminals very well. It's very difficult to combine the tones of our show and a show that depicts those kinds of characters realistically. And it was depressing, violent, unpleasant and just didn't take us forward at all. I just thought it was a waste."

"I think it's an important episode in the development of the relationship between Vincent and Diana," says George Martin.

Howard Gordon notes, "With 'Hollow Men,' not one of my favorite episodes. In the most cynical terms, it was a filler episode. It didn't push the cycle further, although it

did develop the Vincent/Diana relationship. But not a great episode."

"The storyline of this script was very shaky," recalls Victor Lobl. "We had a lot of problems making the logic of it work. The whole time I was shooting *Beauty and the Beast*, this was the first episode I worked on that had many gaps in continuity and logic, and everything was so heavily under the gun there was a terror of unraveling the entire script while trying to solve some of the fundamental flaws in it. It became a kind of battleground for everybody. Not an angry battleground, but there were real opposing views about how far we should try to solve some of these problems, and how many we should simply let go and not worry about. Just in terms of action there was some pretty exciting stuff, but the part of the script that dealt with Rolly was not sufficiently explored. It seemed to me a little thin. The action worked beautifully, the rest didn't."

Vincent is captured by Gabriel, while simultaneously an empathic bond is established between Vincent and his son in "Chimes at Midnight."

"Probably the least amount of dialogue in any episode of *Beauty and the Beast*," laughs Linda Campanelli, "because it was all Diana out at night trying to get away from the bad guys, and Vincent having this weird fantasy vision through the forest."

Howard Gordon states, "The connection between Vincent and his son was great, Gabriel's obsession with the child and Vincent ultimately becomes his undoing. I felt McHattie was great here, and I think things began to congeal for us. Some of the fans hated the episode, because they just couldn't stand to see Vincent being imprisoned or hurt. It was clearly painful to some people, and that's not what the series was about. The series was really about this love, so we had kind of changed the rules mid-stream for a lot of people. Our logic was that they would get behind Vincent on this quest because he was avenging the loss of that love, but maybe our logic was flawed at some

level. There's an old axiom that people just want to see the pilot again and again and again every week. That *may* be true."

The arc comes to a close with "Invictus," in which Vincent is united with his son and Diana kills Gabriel with a bullet from Catherine's gun.

"I think the key point of 'Invictus' was the death of Gabriel," says George Martin. "We wrestled with this for a long time. What the hell were we going to do with this guy? Was he going to get back the baby and get away? Does he get killed? How are we going to make this dramatic? Does Vincent just rip him to shreds? He's a great villain, but when you get up to him on a physical level, he's *not* a great villain. He's a guy in an Armani suit. The thing about Catherine's gun just fell into place marvelously. It just came to me one day and it seemed to bring the whole thing full circle symbolically and dramatically. And I was glad to go with it. In 'The Outsiders,' Catherine brought her gun to Father to protect the tunnels. I had really opposed that, and we had many story meetings where I opposed the whole concept of Catherine bringing a gun into the tunnels. Not because I was opposed to guns per se, but because I thought it was introduced too late structurally in the episode. Alex and Howard obviously felt differently. They were doing the rewrite and prevailed in that particular struggle. In retrospect, I'm glad that they did."

"Stephen McHattie was very chilling. It's interesting to see the fans' reaction. They seemed to love to hate Paracelsus, but they just hate Gabriel. They also claimed we were going too fast with the Vincent/Diana relationship. I frankly don't see how we could have gone any slower. We didn't want to do the thing, 'Well, Catherine's dead, next episode he's in love with somebody else. In fact, Catherine, although she's dead third season, kind of dominates the episodes. Her name comes up constantly, her presence is always there behind the scenes and the child exists as a living embodiment of the

relationship between Catherine and Vincent. This whole thing was not a plot development that any of us would have chosen, but once Linda made the decision to leave, we had to continue and I think the choices we made were valid. You can argue some of them, and like the first two seasons, the third season had high points and low points. Nonetheless, on the whole, I think it was successful."

"'Invictus' was great," enthuses Alex Gansa, "and the way the gun came back was fantastic. George told a great story. There were the typical contrivances, but I just thought that one was full of power. Again, the story was better on the page, but it turned out really well. Outstanding."

Howard Gordon muses, "I think George did a great, great job strictly on a storytelling level of having Diana pull the trigger. It's a morally ambiguous moment legally. By killing this guy, it certainly made her a worthy prospective lover for Vincent. Her kind of no- shit attitude and incredible pragmatism defined her character in a way. It was a kind of deepening that we needed to make her a worthy companion. A great culmination to an arc."

Adds Gus Trikonis, "'Invictus' was my best episode. I really peaked out in that show in terms of the visual power, the sense of control over my lenses, the movement of camera, the actors' performances, the dynamics of the scenes and how they were going to be shot....all of those things. They just came together for me in that show."

The season wrapped up with the two-part "The Reckoning" and "Legacies," tracing the serial killings of a former tunnel dweller. Concurrently, Vincent's son, named Jacob, is brought to the world Below.

Of these episodes, Gordon explains, "The thought behind the scenes was that we would show where the show could go, explore the status of the relationship between Vincent and Diana and where it's going. This was the time to sort of lay all that out and re-establish the franchise. A fairly conventional idea was a serial murderer. Also

there had been other stories on the backburner, like Father falling in love again. The genesis of the two-parter was that we felt pushing the story of the underworld forward, was a way of moving the series forward--really confronting the issues of Father passing on or at least passing the mantle on to Vincent."

"As far as I'm concerned," adds Alex Gansa, "I wish those things had never seen the light of day, and when they were written, I never expected them to see the light of day. First of all, Howard and I had a weekend to write the story for both shows, we had no time to do it, we were under tremendous pressure and we never really thought the shows would air, because we were already cancelled. Ultimately, we didn't have a very interesting villain or a very interesting plot. The one good thing was Father and this woman from his life. That and the material with the baby was fine, but the serial murderer....God."

"A frustrating show in some ways," admits P.K. Simonds, "because it was, again, not something I was excited about writing. There was some interesting things about the history of the tunnels and Gregory's story, but I hated the serial killer thing. We did toy around with some different endings which were more suggestive about Diana's feelings for Vincent. I think we ultimately backed away from doing anything that was too pointedly romantic between them, and I thought that was a mistake. My feeling was that we should shit or get off the pot with their romance, and they kept making me get off the pot."

George Martin interjects, "I liked the Father love story, but the whole serial killer plot was a bad idea. I'm sorry we did that. Howard Gordon did not want to do that. He strongly argued for a couple of joyful episodes. You know, 'The crisis is over, let's have some fun now. Let's have the naming ceremony, Father falling in love, let's do a pure character piece.' It was largely Steve Kurzfeld and I guess Paul and Tony who wanted to continue with the

action and all that. Gabriel's dead, let's get another lunatic in there. Let's kill some more people. I don't think it worked. Unlike Gabriel, the villain was not that threatening and the episodes not that suspenseful. The whole serial killer plotline just sort of sat there."

"Very episodic," sighs "Legacies" director Gus Trikonis. "In general, the show itself didn't offer much."

As the writing staff did their best to work through the third season, the fans were in an uproar and made sure that the writers were well aware of their dissatisfaction. "That was a real painful experience," admits Howard Gordon. "When they turn on you, they *really* turn on you. People whose attention and adoration of the show was pretty serious, took a spurned lover kind of approach. It was painful for all of us. The letters, the phone calls...the attitude people had taken was that it was their show, and we had killed it or ruined it. You try not to take it seriously and treat it as a handful of excessive fans, but it still hurt, and we felt sorry for doing it."

P.K. Simonds notes, "My car was vandalized in such a way that I'm fairly certain it was an angry fan who did it."

Alex Gansa says, "Unbelievable. I was getting calls on my machine, and I don't know how they got my home number. They were just being extremely vitriolic on the phone, yelling and cursing. Just horrible stuff."

"Whether or not I felt the third season was a success....personally, I did not. I didn't think it worked for a lot of reasons. One, I think this whole notion of a super villain was a bum steer from the beginning. Largely what happened was that everybody in the writing team lent some quality to Gabriel. Someone wanted him to be a major businessman, another person wanted him to be a latter day Ninja/Kung Fu warrior, somebody else wanted him to be a mercenary, somebody else wanted him to have some strange psychic connection with Vincent. When you finally piled all of these qualities and characteristics into one person, he became kind of a joke."

"Now, Stephen McHattie did a fantastic job. He's a wonderful actor and thank God we were able to get him. But on the level of super villain, I thought it left a lot to be desired. I also thought the whole idea of introducing a second beauty into Vincent's life was a dicey prospect at best. Imbuing either of them with any feeling for each other was going to be tricky. I don't think we ever solved it or began to solve it in the first half of the season, and I know if the show had continued, we would have had a hell of a time doing it. We were also losing the fans that had stuck with the show for romance and we weren't gaining any of the men who wanted action. In the third season, we moved away from the strengths of the show, which was romance, because somebody, including us, mistakenly thought that what people wanted to see was a much more plot-driven, action-oriented show. Once Linda left, we were doomed anyway.

"I truly believe that if Linda had stayed with the show, we'd still be on the air. Nonetheless, I applaud the creative chance we took. With our hands tied behind our back and our feet tied together, we were still able to jump around a couple of steps."

Howard Gordon offers, "I think that whole third season was a very noble experiment, although I'm not sure that it worked. It was a bittersweet quality to the whole thing, because there was so much negative stuff going on with the fans and it was reflected in the ratings. It wasn't fun to be on a sinking ship. On the other hand, the fighter in us definitely wanted to make it work, to resurrect it and go forward. What upset me is that the third season was a false start in that we had to find a new beauty, and we never did really get to find her. So, in a sense, we kind of began an experiment and didn't follow it through."

George Martin is, frankly, confused by all the outcry. "I've read letters from fans who said everything was different third season," he shakes his head. "Really, the only thing different was Catherine. Other than that, it was the same writers, the same directors, the same actors,

the same set, the same cinematographer, all trying very hard to create some sense of continuity or the same mood. Of course, we had to take realism into account. With Vincent grieving, we couldn't do light episodes and we couldn't have much romance when we had killed the female lead, although it was always planned to get back to it eventually. We were just doing it slowly. Recasting Catherine, I think, would have produced a failure just as quickly, but a less interesting one."

Reflecting on the show's demise, Howard Gordon says, "You always try to look at the bright side and be positive about things. I convinced myself I was ready to move on, but there was definitely a mourning period. The show had really become a part of us all, and it was really hard to leave. It was a great experience to be a part of a show that was considered that special by so many people. When David Letterman, Johnny Carson and *Saturday Night Live* bring you up on their shows, you know you've infiltrated the collective consciousness. Most shows don't get to do that. TV is really populated with a lot of mediocre stuff, and here was something that really reached for excellence."

In wrapping up his comments on the show, George Martin reflects warmly on the opportunity provided to him and the other writers by Ron Koslow. "I think all television shows need someone in charge of the writing staff who has a strong vision and is powerful enough to convey that vision to the other writers," he says. "If you don't have that, then you get into the problem of everybody going off in different and sometimes contradictory directions. On the other hand, if you have someone who's too strong, who's a dictator and doesn't allow you to go in different directions, then you have a staff of typists who are taking dictations from one person. If I had not been allowed to create characters like Mouse or things like the Whispering Gallery as well as directions I had developed, I would not have stayed on that show for a lengthy period of time. It was those

aspects of the job and the fact that Ron Koslow gave us freedom that made the job so fulfilling. Much more fulfilling than the average television show where everything is locked in concrete.

"I was sorry the show ended. I wanted it to go on and, if it had, I was going to be co-executive producer with Steve Kurzfeld, so it was a little frustrating for me personally. I had another dozen stories that I was dying to tell. I had plots and ideas and directions to take the show that were just waiting to happen."

States Gus Trikonis, "Ron Koslow said to me at the beginning of the season, 'What we're trying to do is turn the ship around going down the river and I don't know if we're going to make it.' Well, they didn't quite make it, but, God, did they work hard trying to get it around."

"I don't think there are too many television shows that have had to recreate themselves after two seasons," muses *Beauty and the Beast* creator Ron Koslow. "It was definitely an interesting exercise and I definitely think we got a chance to explore things we ordinarily wouldn't have been able to. But then, I think all three seasons were adventures, and really admirable attempts considering that this was a show that by all the laws of television shouldn't have gone past the pilot. Everything was an experimentation and we tried different things. Sometimes it worked and sometimes it didn't, and when you're experimenting, you have to have that freedom to fail. But when it worked, I think it approached a depth of feeling on television that maybe hasn't been felt before."

As *Beauty and the Beast* heads toward television immortality via syndication, its presence will be felt for years to come, and its power will continue to touch the lives of its fans and those who labored to tell the tale.

B&B: The Motion Picture

It took 10 years from the time of its TV cancellation for *Star Trek* to reach movie screens. Interestingly, *Beauty and the Beast*, a show with a similar history, will be

making that journey in considerably less time. Having secured foreign financing, Ron Koslow is currently developing a *Beauty and the Beast* feature film, which could reach theatres by 1992.

"It's in the very early stages of development as far as the script goes," he explains. "I'm just fooling around with what the story is going to be, where it's going to go, where it's going to pick up from, how we're going to deal with some of the things that happened during the third season and how it fits in with the basic context of the show. Obviously, the whole thrust is to do something for feature films that we couldn't do for television both in scale and in subject matter."

"We have studios who are interested," Koslow continues, "we have independent financiers from abroad who are interested. It's really just a matter of coming up with a script that would be worthy of a great feature. We certainly have ideas, things that we want to do. We know that we have to do something that's got to fulfill certain very specific requirements. There's lots of things that we wanted or thought about or wanted to try and just couldn't do on television for budgetary reasons or content. And then we want to do something that's going to be a certain response to, or resonate with, the fantasies of our fans. Something that all of our fans are longing to see. We really want it to be something we can be proud of."

Beauty and the Beast will be continued!

The B&B Reference Guide

Pipeline: A six-month/six-issue subscription to this fine publication can be obtained by sending \$12.00 (\$13.50 CAN, \$16.50 for A/M) payable in US funds to the Starving Artists Workshop, 186 Western Avenue, Albany, New York 12203-1227

The Helper's Network Directory: Four quarterly issues of the ultimate guide to *B&B* fandom can be obtained by sending \$12 USA (\$15 Canada) to Helper's Network, Post Office Box 4142, Fullerton, California 92634-4142. Additionally, you can order *The Beauty and the Beast Literary Compendium* (three separate volumes priced at \$10 each, from the same address); or get the latest news regarding the show by calling (714)999-5080.

The Beauty and the Beast International Fan Club: Annual dues to this organization is \$15 USA/\$18 Canada. Membership includes quarterly newsletter (30-40 pages), 8"x10" photo, button, membership certificate. Contact Deb Hense at P.O. Box 2185, Cedar Rapids, Iowa 52406-2185. Please include SASE.

Once Upon a Time...Is Now: A letter/infozine. \$12 for 6 monthly issues. For further information, send a SASE to Jeanne Cloud, P.O. Box 470811, Tulsa, Oklahoma 74147-0811.

The Unofficial Tale of Beauty and the Beast: Nonfiction trade paperback available from Pioneer Books for \$14.95 plus \$2.50 postage and handling. Write 5715 North Balsam, Las Vegas Nevada 89130.

Wildheart: Reknowned artist Beth Blighton's collection of original *B & B* artwork published in book form, black and white and color. For information send a SASE to Beth Blighton, 326 Dale, Benton Harbor, Michigan 49022.

Starlog: The magazine for fans of science fiction/fantasy and adventure, and a publication which often covers the realm of *Beauty and the Beast*. Yearly subscriptions are available for \$34.47 in the US (\$43.47 foreign). Write to Starlog

Communications, 475 Park Avenue South, New York, New York 10016.

Above & Below, Book II: Currently in development from Image Publishing, this volume is seeking essays and articles from fans regarding different aspects of *Beauty and the Beast*. Material should be sent to Image Publishing, 2083 Hempstead Turnpike, Suite 150, East Meadow, New York 11554.



ILLUSTRATION BY BETH BLIGHTON



Above & Below: A Guide to Beauty and the Beast

- Conversations with Ron Perlman, Linda Hamilton, Roy Dotrice, Ron Koslow, Tony Jay, George R.R. Martin, Howard Gordon, Lee Holdridge and John Mansbridge, among others.
- A complete episode guide to all three seasons. In addition, plot summaries will be followed by the commentaries of many writers and directors involved in their creation.
- Discussion of the proposed feature film currently being developed.
- Essays discussing different aspects of *Beauty and the Beast*. Among them: "A History of the Helper's Network", "The Lights of Winterfest Program", "The Third Season: An Analysis", "The Making of TunnelCon". Authors include Kimberly Hartman, Mark Hartman, Sister Dorothy Sconzo, and Stephanie Wiltse.
- Photos appearing for the first time in book form.
- An exclusive drawing by reknowned B&B artist Beth Blighton.



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